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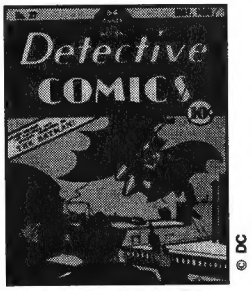

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Detective Comics 1	$50,000	$100,000	$150,000
Detective Comics 27	$90,000	$175,000	$300,000
Detective Comics 33	$20,000	$40,000	$60,000
Detective Comics 38	$25,000	$40,000	$80,000
Fantastic Four 1	---------	$20,000	$40,000
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Lois Lane 1	$1,300	$4,000	$7,500
Marvel Comics 1	$50,000	$100,000	$175,000
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Sensation Comics 1	$6,000	$12,000	$40,000
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PgQ 0 1 2 2.5		3	3.3 4	5	6	6.5	7	7.5	8	8.5	9	9.5	10

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VF/NM 70 (4.0) $20,000

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S VFN 60 (3.5) $60,000

DC Batman 26
NM++ 88 (3.3) $2,470

DC Brave And The Bold 28
Origin/1st App JLA (Slt Tr Seal)
S VFN 55 (5.0) $3,600

DC Brave And The Bold 34
Origin / 1st App SA Hawkman
NM++ 88 (3.5) $4,000

TIM Captain America Comics 1
Origin / 1st App Capt America
VG+ 25 (5.0) $9,275

TIM Captain America Comics 7
Red Skull App, Classic-Cvr
NM 75 (4.5) $4,800

FWCT Capt Marvel Advent 1
Captain Marvel By Jack Kirby
M aFN 35 (7.0) $4,000

MVL Fantastic Four 1
Origin/1st App Fantastic Four
NM 80 (4.0) $30,000

DC Flash Comics 82
NM 75 (3.0) $1,140

DC Flash Comics 100
(Scarce) 52 Pages
VF/VF+ 63 (4.5) $2,000

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DC Green Lantern 1
Origin Retold
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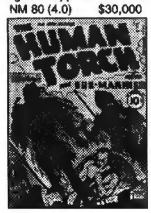
DC Green Lantern (GA) 38
Last Issue
VFN+ 65 (4.0) $1,500



TIM Human Torch 2
Intro / Origin Toro
VG 20 (3.5) $2,500

DC Leading Comics 1
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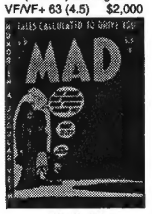
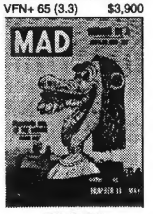


EC Mad 1
Gaines File Copy
M 93 (2.5) $15,000



EC Mad 11
Gaines File Copy / Wolverton-A
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DC NY World's Fair 1939
1st Published App Sandman
VG 20 (5.5) $3,600

DC Showcase 4
Orig/1st App Silver Age Flash
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DC Showcase 8
2nd App SA Flash / Ohio Copy
FN/VFN 50 (3.5) $5,200

DC Showcase 14
4th App SA Flash
VFN+ 65 (3.5) $3,800

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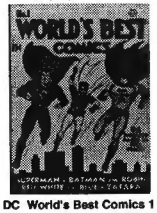
Origin Superman
M aVG/FN 30 (6.5) $18,000

DC Superman 53
O. Superman Retold/10th Aniv.
VF/VF+ 63 (4.0) $2,000

DC Wonder Woman 1
Origin Wonder Woman Retold
VG/FN 30 (3.5) $2,925



DC World's Best Comics 1
Superman, Batman, Robin-C
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COMIC BOOK MARKETPLACE

A GEMSTONE PUBLICATION

Volume 2, Number 22, March 1995

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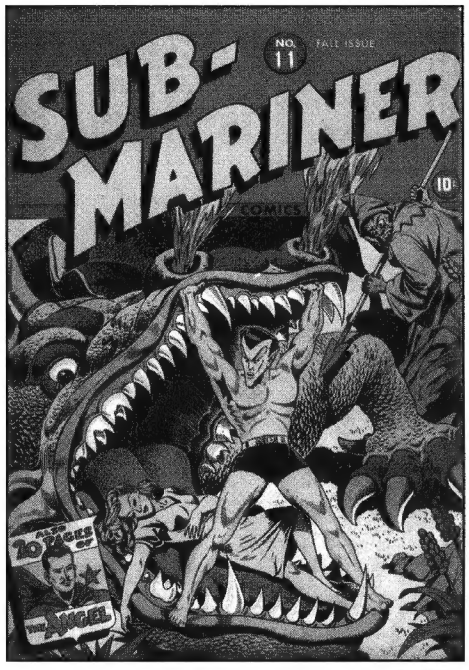

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ON THE COVER:
Namor saves yet another prostrate maiden from the jaws of doom in one of the most classic poses of the Golden Age...
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CBM is Back!!

What an absolute pleasure it is for me to be speaking to you from the editors page of the *Comic Book Marketplace* once again. After an adventurous and educational two year stint as the Editor-In-Chief of Overstreet Publications, I feel as if I've really earned a graduate degree in comic book price guides and comic book collecting related magazines.

No doubt you've already noticed that this "first" issue is numbered 22... that's because the original *Comic Book Marketplace* lasted a brief but wonderful 21 issues (1991 - 1992). As a collector I've always been a little frustrated with titles that change names and/or numbering systems in mid stream, thus the decision to continue with the original numbering sequence.

Even though we've improved the production values, upgrading the paper quality, and even added a color section, the spirit and enthusiasm that made the original *Comic Book Marketplace* so special remains in full force. The editors, writers, contributors, and artists associated with *CBM* are comic collectors first and foremost! Our passion for this hobby is (and always will be) the corner stone of everything that is published within these pages.

And this issue is no exception. It is literally crammed full of articles and features that "lovers of the good stuff" are sure to enjoy. I am very happy to report that Pat S. Calhoun, a contributor since the very first issue, is still with us and leads off this issue with a great example of A.C.G. pre-code horror... *Out of the Night*! Jon Berk, nationally recognized collector and historian, gives us a look at one of the greatest legends of the Golden Age, Paul Gustavson and the archers he created in the primordial days of comics.

And just when you thought you'd heard everything there was to hear about the great Joe Shuster, along comes Henry Mietkiewicz with a totally unique and fresh look at Superman's co-creator.

The ever growing faction of foreign comic collectors will be intrigued with the "Origin Of Marvelman" by Matt Gore. His discussion has prompted me to add even more items to my want list. In fact, my want list has expanded considerably based on the contents of this issue. I thought I was familiar with all the *DC 100 Page Super Spectaculars* until I read Alan Bahr's article and reviewed Alan Bartholemew's reference chart. I've developed a new appreciation for those gorgeous *Hot Stuff* covers and for Dell's *Kona, Monarch of Monster Isle.* And there's so much more in this "welcome back" issue of the *Comic Book Marketplace* that it may well be the best issue to date.

If you are one of the original CBM readers, thanks for joining us again after all these months. If you are a new reader who loves and collects the older material, I can promise you that you've found a magazine written, edited, and published by hobbyist who feel the same way.

So tell your fellow fans and collectors that the magazine for Golden Age and Silver Age collectors is back... and happy to be a member of the Gemstone family of publications. May you feel the holes on your want list!

Gary

Gary M. Carter

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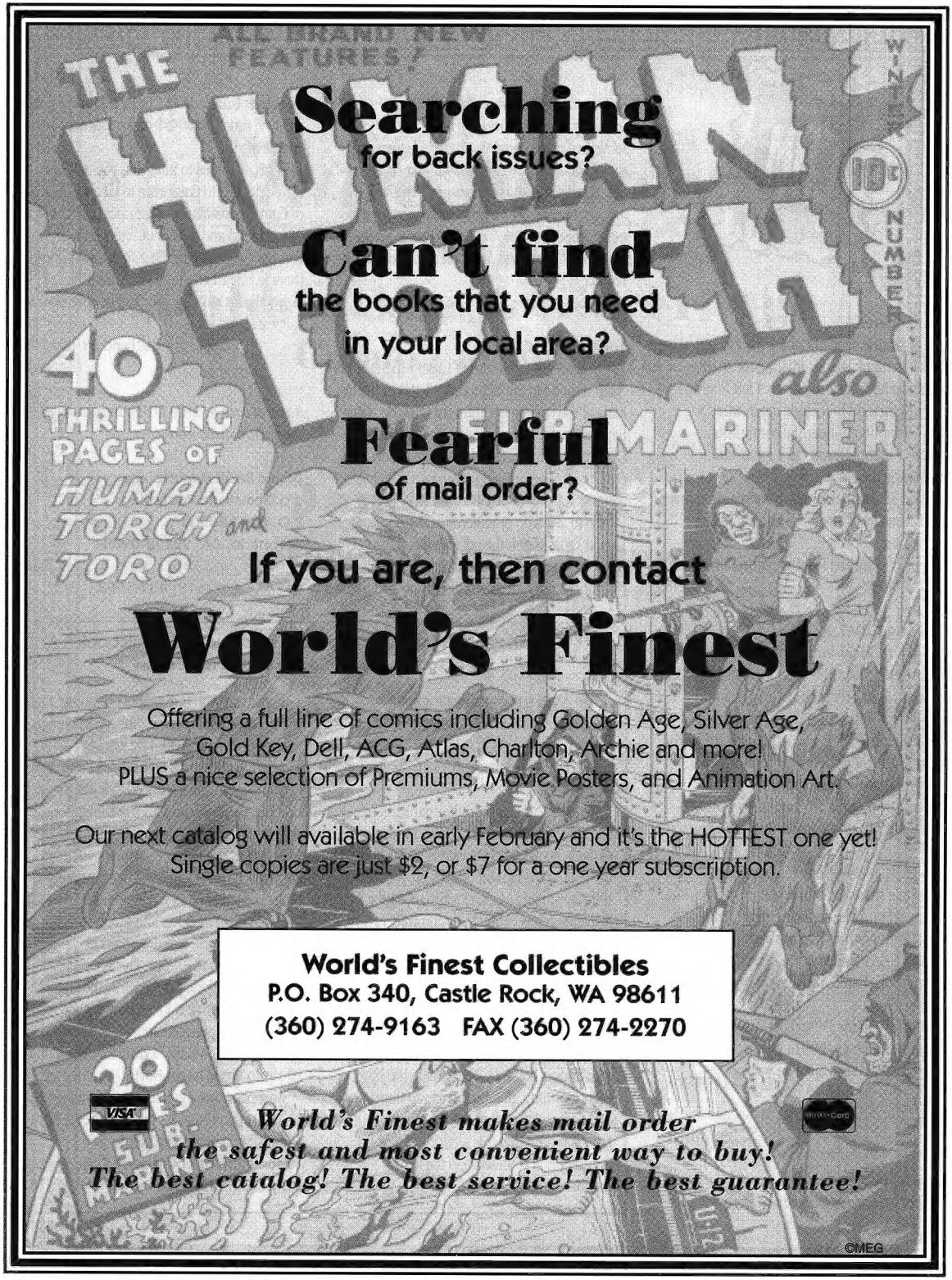
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Best Wishes

Welcome back in California. I would like to thank you for inviting me to the Overstreet Advisors Conference. I felt honored that you thought to include me in what was a true "Summit of influential comic book experts". I thought you did a great job in organizing the event.

Good luck with your newly reorganized mag and if I can be of any help, just let me know. Best wishes.

—Chris Pedrin, Pedrin Conservatory
California

Fin Fang CBM?

It is with great anticipation that I await the return of CBM— not to suggest that the Gold and Silver Quarterly was not an excellent publication. However, those of you who were around for it (especially the long-standing collectors) remember the unbridled energy and surge of new information (on both books and other collectors) that accompanied the original CBM.

There is, however, one major problem with this whole situation. As many times as the titles, dates, and numbering have changed, one gets the impression that CBM has been published by ATLAS or even Timely. A staunch DC collector like yourself should have never allowed this to happen.

If time (and the Editor) permits, I hope to contribute another piece or two in the near future. Best of Luck, Spa Fon with white pages...

—Patrick M. Kochanek, M.D.
Pennsylvania

As an admittedly avid DC collector, I always work extra hard to make sure there is a balanced presentation of articles that includes the publications from a broad cross section of comic book companies, space and article availability permitting. For DC fans like yourself, we have a number of great articles waiting in the wings that are sure to be of interest. I look forward to your next article, Pat, and spa fon with white pages to you too!

Target Letter Col

Greeting to the return of CBM! I thought I'd respond to Jon Signorelli's letter in the last issue of the Overstreet Quarterly (#6). He stated he was unable to find a letter page in Target Comics #6 as indicated in the Price Guide. Rest easy. You are not missing any pages. The letter column starts in issue #10.

Also to any who are interested, Lamont Larson (after which the pedigreed collection is named) loved the article on himself and his childhood comics that was also published in the Overstreet Quarterly #6 . In fact, I myself have received much positive feed back which greatly appreciated.

I was delighted to hear that you and Lisa have returned to California to take up the helm of Comic Book Marketplace once more. Now we serious Gold and Silver collectors all over the country (world?) can rest a little easier knowing there is at least one magazine published especially for us. May your feet be covered with salt water and sand.

—Jon Berk, President AACC
Connecticut

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An invitation to join the American Association of Comicbook Collectors (AACC) from Jon Berk, President

The AACC is conducting its annual membership drive. The dues for 1995 is $25. For the first time the AACC is offering membership to individuals 15 and under for a reduced cost of $12.

The AACC is a non-profit organization dedicated to the promotion and advancement of comicbook collecting within and outside the hobby. The current officers are Jon Berk, Bill Howard and Michael Naiman. The Association has various sub-committees (some of which we are looking for volunteers) addressing subjects such as grading, authenticity, restoration and standards for dealers and for collectors in the sale and purchase of comics. We are soliciting input from collectors and dealers as to appropriate standards of conduct. The Association has been providing grading services to Christies and Sotheby's for all of their auctions. The hope has been that this service has lent accuracy and confidence to the items purchased in the auctions.

Consistent with our goal of promoting information about comics, the Association is pleased to announce that we will be sponsoring Irv Novick at this years San Diego Comic Convention in July. Novick was a unique talent who bridged the foundational years of the Golden Age to the shining moments of the Silver Age. Novick was co-creator of "The Shield", the first patriotic the other MLJ super-heroes. Additionally, he drew "G.I. Joe" for Ziff-Davis and several war stories for DC Comics. He also drew Wonder Woman and Batman in the 1960s. The Association is soliciting sponsors to help defray the costs. A full sponsor pledge is $150. However, all donations are accepted and will be officially acknowledged. We are looking for the support of comicdom to honor Novick.

Anyone wishing to join the Association and/or support Novick's appearance at San Diego should send these monies to:
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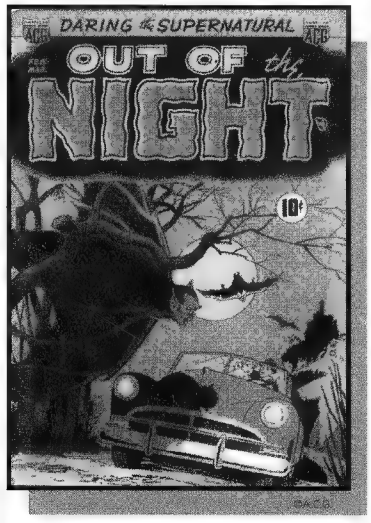
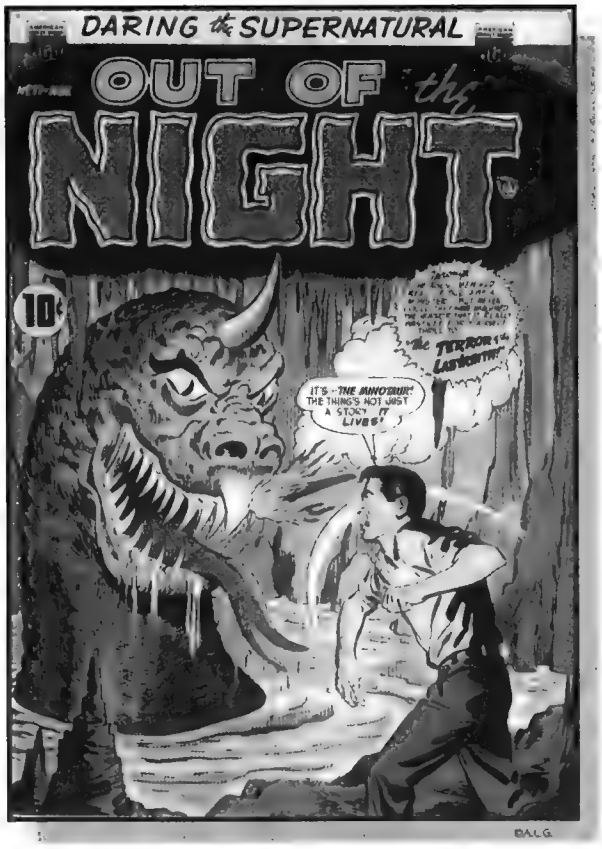
PRE-Out CODE of the A.C.G. Night... HORROR

One of the most important shifts in the postwar comic book industry came when the American Comics Group pioneered the fantasy genre with *Adventures Into The Unknown* #1 in Fall 1948. This went on to become the first continuously published fantasy/horror title. A.C.G. added a second supernatural title, *Forbidden Worlds*, with #1 cover-dated July-August 1951, offering the same mix of ghost stories; werewolf, vampire, and zombie tales; and other kinds of weird mystery material. However, it was the publication of a third fantasy title, with *Out Of The Night* #1 (February/March 1952), that fully consolidated A.C.G.'s position as a powerhouse in the genre. By 1952 the fantasy genre became the most popular kind of comic book on the market.

Out Of The Night is one of those great titles that rose up as the fantasy genre caught on and ceased publication abruptly in anticipation of the impending Comics Code Authority, implemented in late 1954. Thus, *Out Of The Night* comprises a 17-issue run, with the last issue dated November 1954. From a collecting point of view it is certainly easier to

By Pat S. Calhoun

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ABOVE
Out of the Night #17 (Oct/Nov 1954) The final issue.

FACING PAGE
Out of the Night #1 (Feb/Mar 1952) An A.C.G. legend begins.

attempt a complete run of *Out Of The Night* than either *Adventures Into The Unknown* or *Forbidden Worlds*, both of which lingered till the late 1960s. Such an enterprise is rewarded by an impressive amount of enjoyable pre-code fantasy that shows A.C.G. at its prime.

The guiding vision behind A.C.G.'s efforts was editor Richard Hughes. Hughes was a veteran comic book creator, having worked at Better Publications (Nedor) back when they published their early Golden Age line of superheroes. He wrote many of the stories himself, and they were illustrated by a variety of hands... including a number of capable craftsmen and a fair supply of superb talents. Although A.C.G. seldom resorted to excessive gore or graphic violence, the stories are full of normal people falling into genuinely creepy situations.

Out Of The Night #1, featuring a vampire cover, opens with a story entitled "King of the Vampires". This yarn gives a good example of those classic A.C.G. protagonists, the young married couple. Confronted by fantastic perils of legendary monsters, they fight with common sense and strength and usually manage to overcome the otherworldly foes. Sometimes, as is the case here, it is their love for each other that breaks the binding spells of the black magic working against them. The second story is a long lavishly illustrated werewolf tale. The art by Al Williamson is beautifully realized. Once again, a human male and female battle one of the classic supernatural menaces. This time, the man outfoxes the werewolf with some good old Yankee ingenuity.

Out Of The Night #2 (April/May 1952) is an awesome package. It has a cool mummy cover and another extraordinary art effort by Williamson on "The Drum of Doom". This is a good story! The plot revolves around an American couple in Haiti who steal a big voodoo drum to use in her dance act back on Broadway. Unfortunately, on the first night's performance in the New York night club, the place is overcome by a horde of zombies...

After the Williamson yarn, issue #2 offers up another excellent artist for the next tale... one with a much less celebrated name and a unique style. George Carl Wilhelms brings an "old-world" sensibility to his rendering, with a feathering technique that consists of very fine straight lines used for shading and depth. In "The Heart of Horror" we meet another young couple. This is one of those classic scenarios where a human woman must compete for her fiance's affections... with a supernatural rival! The rival, of course, has mystical powers of hypnotic charm, and is in reality a withered crone. Wilhelms' attention to detail on both the succubous and the sweetheart masterfully demonstrates his ability to render the female form."Scorpion from the Stars" is also worthwhile, but in a milder way. This tale centers on a man who plans to murder his twin brother and marry the brother's fiancé. His plans are upset when a giant scorpion descends

upon the church during the wedding ceremony. This one is hard to take too seriously, but as light entertainment it goes down quite nicely.

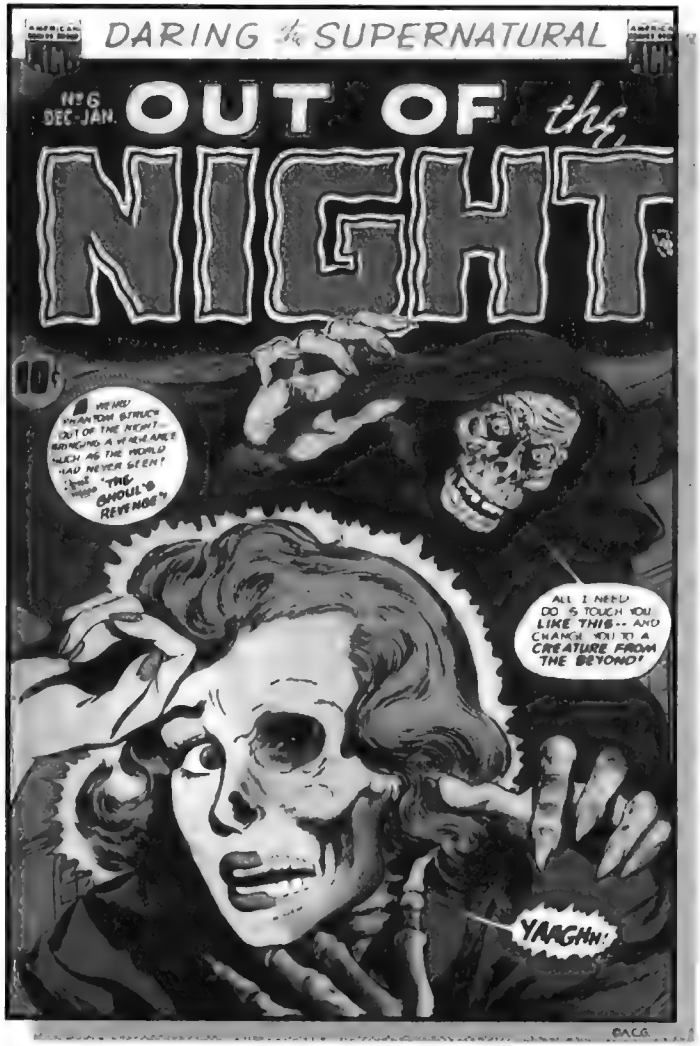
Out Of The Night #4 (August/September 1952) is notable mostly for having another yarn intricately illustrated by Al Williamson, "The Phantom Fliers". *Out Of The Night* #5 (October/November 1952) features an intriguing tale drawn by an artist who would become increasingly important to A.C.G. during 1953 and 1954, Harry Lazarus. "Adventure Into Witchcraft" is one of those fascinating fables where the main characters include a writer of comic book horror stories, his wife, and the editor for the company that publishes the writer's work.

Needless to say, the company is the American Comics Group, and the editor is based on Richard Hughes. This writer's reading of occult texts for research has gotten him into trouble, the trouble being another of those super-siren/super-hag femme fatales casting her spell on him. It's fun. Wilhelms also illustrates a tale in #5, "The Vampire Master". This time the fiendish creatures try to take over a riverboat in the Malaysian jungle. It's a pretty standard human versus demon yarn... made lustrous by Wilhelms' master touch.

By this time, the A.C.G. machine was in high gear. They had launched a fourth fantasy title with *Skeleton Hand* (#1 September/October 1952). *Out Of The Night* #9 (July 1953) features three imaginative yarns, beginning with "The Weird Wager". This interesting tale deals with Death and Satan making a bet about which one of them is more frightening to mere mortals. "In the Wake of the Bomb" is a convoluted atomic bomb, anti-Commie, alien invasion mixture... which is done in a broad black humor and is blissfully bizarre. "The Fountain of Age" is not as good a story as the other two, but the concept of this magical fountain in the Kalahari desert of southern Africa is sound. A uranium prospector drinks the water, takes on the "ju-ju curse", and begins to age decades in the space of weeks. This is a perfect example of the far-away wonders and pseudo-legends that were tasty ingredients in so many A.C.G. stories... strewn about like little nuggets of folklore for us to treasure.

By late 1953, as seen in *Out Of The Night* #11 (November 1953), A.C.G. had started putting a little more graphic violence into their content. It seems as if Hughes added this despite himself, to keep up with the competition. Still, the overall A.C.G. product shows reasonable restraint. In the cover/lead story, "The Electric Spirit", a convicted murderer, after death in the electric chair, comes back as a high-voltage ghost...

BELOW
Out of the Night #6 (Jan 1953) The ghoul's revenge. YAAGHH!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A.C.G.

out to zap the judge and jury who condemned him. He offs the judge by causing his electric blanket to burst into flame and dives into a swimming pool to fry several jurors. Then a scientifically-minded news reporter starts to track him down.

"Beware the Bejango!" is the story of a savage encounter with giant lizard-men deep in the South American jungles. Lazarus art breathes some life into the predictable plot. "The Awful Mr. Ishveli" is an incognito agent from Hades looking for mortal volunteers for eternal punishment. And he finds one, a greedy soul who meets a grim fate.

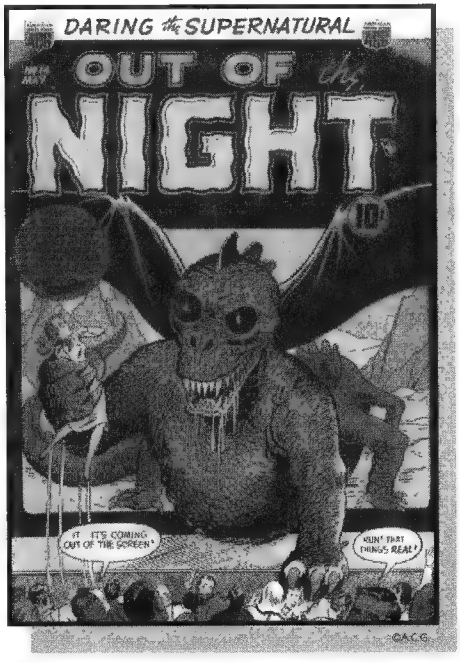
"Music for the Dead" is on the cover and leads off *Out Of The Night* #12 (January 1954). Solid illustration by old pro Sheldon Moldoff combines with another of those marvelous A.C.G. magic devices– the "Flute of Haydi", which, upon discovery in an ancient Persian Temple, functions to summon the spirits of the dead. It's an effective chiller told with visual crispness. This issue closes strongly as well, with a Lazarus-drawn opus titled "Out of the Past". After two hunters shoot down a pterodactyl in a Maine marsh, two news-hounds (one of each sex of course) ride out in search of a story. What they find is a mad scientist who has perfected a formula for reversing the evolutionary process. Will the mad scientist be stopped before he plunges the hypo into the reporter that will send him back to the stone age? This is truly one of the key questions of "fifties fantasy", and it's answered "in the nick of time"...

"The elegantly vivid art is by Kenneth Landau, who went on to become actor Martin Landau."

The standout item in *Out Of The Night* #14 (May 1954) is the cover story, "Out of the Screen". This zany spoof (played perfectly straight) features a 3-D movie where monsters actually do emerge from out of the screen. This concept has been rounded out into a full and cohesive story that works just as well straight as it does as spoof (the classic 1950s blend). The elegantly vivid art is by Kenneth Landau, who went on to become actor Martin Landau.

Out Of The Night #17 (November 1954) ends the run with a fairly impressive entry. Landau illustrates "The Terror of the Labyrinth", and, once again, his fine-line style accomplishes intense imagery. The last story is a memorable finale, "The Fantastic Fan". A young woman married to a wealthy older man buys an "evil looking" fan at a curiosity shop to use with the devilish costume that she is wearing to the upcoming masquerade. The fan really is the devil's tool, and it activates criminal impulses within its owner. After killing her husband and her lover, the woman starts to realize that she is accursed... alas, by then it is too late! The final payment on the fan from hell must be her life.

But no one was more scared at the end of 1954 than the publishers and creators of four-color fantasy and horror. Looking at a chart of year by year comics sales the Code's adoption came just as the industry jumped off a cliff. Of all the weird tales this is always the weirdest... the untimely death of a beloved genre. Only the strong survive; and though A.C.G. was among them, *Out of the Night* faded into the night. But not *Out Of The Night*. However, looking back, the title stands as a splendid showcase for one of the key purveyors of pre-code fantasy. The magazine that dared to bring us dark delight... of phantoms and monsters and things that bite... the title that shows A.C.G. at its height... through three great years... is *Out Of The Night*! ■



ABOVE
Out of the Night #14 (Apr/May 1954)
"You'll pause for thought before seeing your next 3-D movie!"

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Bull Market? Some say yes!

CBM Marketplace Update

Stephen Fisher, owner of Metropolis Comics, reported that he sold the Mile High copy of All-Star #8 for the record price of

$70,000

More on this landmark sale next issue

Matt Schiffman Market Report

I've been publishing a monthly market letter called *Comic Investor's Insight* for the past two and a half years. During that time I've established contacts with a great many dealers that specialize in Golden Age and Silver Age. I am also in constant contact with many "Active" fellow collectors from across the country.

The overriding issue that has prevailed over the back issue market these past few months is that the life span of collecting trends is growing shorter and shorter. With ever more vigilant collectors looking for the next "untouched" genre, they are more likely than ever to abandon a preconceived collecting notion in favor of the undiscovered. So what has been the rage this Winter? Let's look:

Bronze Age

'70s books are in huge demand right now. A few savvy collectors saw this coming and have scoured the mail order companies and large metro areas for those obscure and often rare books of the early 70s. Rare? Yes... the attrition rate on these books was gigantic and almost every dealer will confess to filling their discount boxes with this slow moving fodder during the 80s. But now that these "box fillers" are being sought out by collectors, dealers are discovering that the better stuff was plucked some time ago... and it's too late to rescue most of what's left from years of neglect and abuse.

Some Bronze Sales: Superman #233 VG+ $20; All Star Western #10 VF++ $138; Ghosts #1 NM $45; Night Nurse #1 FN $27; Jimmy Olsen #134 NM and 135 NM $80 the pair; Marvel Premium #15 VF/NM $95; Batman #234 NM $135; Adventure #428 VF/NM $32; and Werewolf By Night #32 NM $82.

As these higher prices are realized, minor keys are also heating up... but they are not easy to locate in high grade either. First appearances of characters that had a mild run of popularity (and are perfect material for 90s resurrection) are in demand. Human Target - Rose And Thorn - Grell's Green Arrow, etc.

The two dominant themes in this market right now seem to be those short lived bizarre romance/horror books from DC (many with great covers) and the Saturday Morning Cartoon "spin-off" books. For example, a VF/NM copy of Sinister House of Secret Love #1 recently sold for $65.

Silver Age

I will concede there seems to be an ample supply of over priced mid-grade Marvels in the market at present... yet when I follow up on statements made by dealers who say they believe the Silver Age market is slowing, I'm unable to find confirming information from credible sources. In some cases the motivation for these obviously self-serving pronouncements are simply based on a lack of quality material that these critics are offering. Either the dealer is holding marginal material and cannot seem to "unload" it, or they have desirable books but have priced so high that even long term investors and collectors balk at the sale. Neither scenario sells books and neither is a legitimate argument for a "slow Silver" market. My research suggests that quality books at market prices are selling great.

For example, Our Army At War #81 FN $820, #83 VG $455; Spider-Man #23 FN $115; Tales of Suspense #52 FN $65; Showcase #22 GD $350; Sgt. Fury #13 VF/NM $170; Brave & Bold #34 VF++ $1,385, #28 FR/GD $215; I Spy #1 FN $59; Four Color #998 in FN+ $72; and Incredible Hulk #6 GD $115.

As part of my market research, I monitor the daily catalogue sales of a midsize mail order house in the Northwest. They specialize in 70s and silver books, and have had tremendous success in selling Good to Fine material (books in the $15-125 range.

Also sources continue to report that Dell and Gold Key books are hot again. The remake/nostalgia craze has collectors buying up any photo covers especially. I'd also suggest looking for those difficult to find Silver Age Harvey keys.

Golden Age

The overall Golden Age market is doing very, very well, but which segments lead the way?

Alex Schomburg covers – These books have been on fire over this past year. If it's a Schomburg cover, a timely book, and the subject matter is Captain America... well, you have the book of the year! Also difficult to find (and considered more desirable by a growing faction of collectors) is Schomburg's work on the covers of more obscure titles. Some these are shattering the "multiples of Guide" ceiling every time they change hands! A Suspense #3 GD/VG appearance (but incomplete copy) was sold for $500, re-sold for $1500, and was then immediately priced for sale at $3,000... all in the same weekend! Other sales include Startling #49 (high demand book) VF+ $750 and Terrific #5 GD $1,350.

Timely Superhero Books – Everyone wants these, but few are to be found... even at 3x-5x Guide for high grade copies! Some of these books are turning out to be much more difficult find that anyone imagined (see rarity and demand of Timely Golden Age elsewhere in this issue for specifics). And as the demand for them reaches an all time high, the prices on the few available copies is going through the roof! Demand is strong in all grades with high grade specimens of certain titles making the Overstreet price a fond memory.

continued on page 18

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"Good Girl Art" Covers – Many of these were the sleeper books of '94... I predict this genre will awaken and take some of center spotlight in '95. Requests for Fox titles leads the way, with Matt Baker art on Phantom Lady the most sought after combination. Phantom Lady #17 is the "prize", followed by the rest of her 1947-1949 series. A recent notable sale... Phantom Lady #17 VF/NM sold for an amazing $5500 and a FN copy for a respectable $1200. Like many books from this era, high grade copies are tough to find, but the poor quality paper used by Fox makes the search even more difficult.

Kamen or Baker art on the covers of titles like Seven Seas, Blue Beetle, Rulah, Zoot, Zago, etc. are in demand... and if the subject matter includes "headlights" or bondage, the asking price is likely many multiples of Guide.

Standard/Nedor Books – Schomburg covers once again lead the way. His airbrush work has always had a devoted following, and is gaining more and more fans each year. Long overlooked titles like Black Terror, Exciting, Startling, and Fighting Yanks have always been difficult to find. With demand increasing steadily, It a sure bet they won't be getting any cheaper.

DC – DC has taken a "back seat" to Timely these past two years, but that was just the wake-up signal needed to prompt bargain hunters to begin buying Batman and Superman titles again. The long underrated and under priced World's Finest is finally showing signs of serious collector interest. But there's even more activity with DC's rarest Golden Age title, More Fun. These highly prized issues are leading the way in collector interest, and setting pricing records with nearly every sale.

Fawcett Titles – It's true that a great many of these books were published... and history has not accorded Captain Marvel the stature of Superman or Batman... but where are these books now? The few on the market are being absorbed by collectors who recognize a long overlooked and undervalued publisher. Bulletman and other Marvel family spin-offs are beginning to command above Guide prices. Bulletman #1 VG+ sold for $600 and a FN copy of Master Comics #21 FN++ went for $1865.

A final tips in closing... Keep an eye out for Frazetta covers and art as they may soon be "re-discovered" by collectors.

That's all for this time. I'll have another report for you in the next CBM... see you then!

Marketplace Reports Submitted by Comic Book Dealers –

Marnin Rosenburg & Scott Whaley
Great Neck, NY & Alexandria, VA

It's a pleasure to be a part of the CBM revival era and to appear in a market report "uncluttered" by newer material...

Slowing Silver Market? We don't think so. Even though one dealer recently stated (in print) that he seems to be having trouble with his Silver Age sales, we are experiencing brisk sales at an ever increasing rate. It seems the appetite of our customers for high grade Silver Age Marvel and DC seems insatiable.

We are also very excited about a collection of approximately 1800 sci-fi, fantasy, and horror books from 1949-1960... all high grade copies from the Bethlehem Collection. , including 400 Atlas and 300 DC books. We receive so many requests for titles from this genre that it's a pleasure to finally be able to fulfill some of the demand for these rare books.

Recent Sales: Amazing Spider-Man #16 NM/NM+ $500, #17 NM $800,#19 NM $435; FF #6 NM $1,450, #8 NM $1,000, #26 NM $6,000 #28 NM+ $240.00, Daredevil #32 NM 700,#5 VF/NM $224, #5 NM 275; Incredible Hulk 34 VF/NM $1,000, #5 NM $1,400; Journey Into Mystery #86 NM/M $750, #87 NM #360; Silver Surfer #1 NM/M $750; Sgt. Fury #13 NM+ $400; Strange Tales #101 VF/NM $890, #102 NM+ 480, #110 NM/M 3,000; Strange Tales Annual #1 NM 1,020., #2 NM 1,100; Tales Of Suspense #39 NM $4,600; Tales To Astonish #43 NM (R) $250; X-Men #1 VF++ $4,100, #5 NM- $470

Sales Of Bethlehem Copies: Commander Battle #3 VF $150, #4 VF+ 42.50, #5 NM $80; Ellery Queen #2 VF+ $197; Strange Stories From Another World #4 VF $187, #5 VF+ $205; Strange Terrors #3 VF++ $189; Terrors Of The Jungle #4 VF+ $178.

Recent Purchases: Batman #90 VF/NM; Captain America #78 VF; Human Torch #38 VF; Marvel Boy #1 VF++, #2 VF/NM; Sensation Mystery #110 NM, #115 NM; Strange Adventures #7 VF/VF+, #11 VF++; Superman #100 VF+; World's Finest #65 VF++, #81 VF/VF+, #94 VF; Young Men #25 VF/VF+, #27 FN/VF, #28 VF, and another #28 VF+.

Happy New Year to one and all... see you in a future report.

Dan Greenhalgh
Showcase New England, Wallingford, CT

Silver Age – Making Sense Of The Silver Market - Recently I have read in various forums and heard from both dealers and collectors alike that Silver Age is "slow" and "ailing"... especially for non-keys in middle grades. As a dealer who competes at the national level I couldn't disagree more. In the fourth quarter of 1994 Showcase New England enjoyed record sales of both Silver Age and Golden Age books. For us, Marvels and DC's sell in all grades.

The trick, of course, is to price them according to current market value. Using Overstreet as a "guide", the market value may be either higher, lower, or at the Guide price. It's no secret that many pre-1966 higher grade books command premiums above Guide prices. It's also no secret that many mid-grade, non-key Marvels and DC's sell at below guide prices. But they do sell if priced properly.

Amazing Sales Of Amazing Fantasy - It's been an "amazing" past 30 days for sales of Amazing Fantasy #15. Demand for this book has been relentless for as long as I have been in the business. I believe that in the highest grades the price of this book may rival the price of books like Detective #27 and Action #1 in the years to come. A few days ago I offered a collector on the West Coast $30,000 for a Near Mint, non-pedigree copy... and the offer was declined!

Sales of Amazing Fantasy #15 are as follows: VF- $14,000, VF- $8,800, FN++ $7,000, FN- $4,000, VG+ $3,500, VG+ $3,100, VG $2,700, VG $2,600, VG $2,600, VG $2,400, VG $2,200, VG $2,000, VG- $2,000, VF+ (restored) $3,500, VF (restored) $2,700, VF (restored) $2,500, FN+ (restored) $2,300.00.

Hard To Find Spider-Man - I'm often asked which issues of Spider-Man are the hardest to get in high grades (VF+ or better) and why, if issue #28 is listed as scarce in the guide, aren't other scarce issues identified as such.

It is my opinion that ASM #28 is not a scarce book. However, I do feel it is more difficult to find it in higher grades compared to similarly

numbered issues around it.

I find that issues #3, #6 and #8 as well as issues #11, #13 and #15 are much more difficult to find in high grade. I also have found that, of the first 15 issues, #10 and #14 seem the most common in high grade. All issues after #15 can be tracked down in high grade and acquired within a reasonable period of time.

Spidey sales: #1 FN+ $3,800; #1 FN+ $3,500; #1 GD+ $1,300; #1 VF (restored) $2,500; #2 VF+ $3,000; #2 VF $1,850, #2 VF- $1,200, #2 VF- $1,000, #3 VF+ $1,300, #3 VF $1,200, #3 VF $1,000, #14 VF $1,000, #14 VF $900, #28 VF+ $450, #28 VF $350.

Other Marvel Sales: Avengers #1 VF $1,100; #4 VF+ $1,100; Daredevil #1 VF+ $1,400; #1 VF+ $1,300 ; #1 VF $1,000.00; #2 NM $540; #3 NM $340; Fantastic Four #1 VF (restored) $2,500; #1 FN+ (restored) $1,500, #2 VF- $1,000, #3 VF $1,000, #4 VF $1,000, #4 VF $900, #5 NM- $3,500, #5 VF+ $2,800, #5 VF+ $2,500, #5 VF $1,700, #5 VF- $1,200, #6 VF+ $900, #12 NM- $1,500, VF+ $900; Hulk #1 GD $900; Journey Into Mystery #83 VF+ $2,500, 83; FN+ $1,200; Tales Of Suspense #39 VF $2,200; X-Men #1 VF $4,000, #1 FN $1,150, #2 VF+ $1,000

Key Silver Age DC Sales: Showcase #4 FN- $4,800, #4 GD $1,800, #4 VF (restored) $3,500, #8 VG $1,200, #22 FN+ $1,300; Flash #105 FN- $700.00; VG+ $680.00; #123 VF $700.00 Brave and Bold #28 F $1,300, #105 VG+ $700.

Non-key Silver Age Sales: there are just too many to mention, However, we turned over every single book in our inventory in the past year without exception. Many of the books were sold in European markets (which make up approx. 20% of our sales)... and yes, most all of the mid-grade Silver Non-keys were sold at below Guide prices, ranging from 10% to 50% below guide.

Based purely on nationwide sales, I think that anyone who suggests that the market for Silver Age is weak may be mislead by dealer stocks that are both over-graded and, consequently over priced.

I have confirmed that a number of other dealers sell this same material at the same (or nearly the same) levels. While the market for Silver may eventually flatten out for a period of time, I believe that the market for Silver Age still has excellent potential for growth in the long term.

Golden Age – I waited 51 weeks in 1994 before putting my hands on a copy of Action #1. Someone must have been looking out for me because I was able to purchase not just one copy of Action #1, but TWO!!! I was able to sell one of the two copies, a restored FN+, for $45,000. The other copy, a restored VG/FN, remains in stock. I also feel that anytime an Action #1 changes hands, it is big news for all of us. I'm willing to go on record and say that I believe Action #1 is the most sought after Golden Age key... and it's just plain tough to come by these days. Collectors who are "holding out" for an "affordable" copy... I wish you good luck because I truly believe you'll be waiting a very long time! (I say this very respectfully.) I look for the demand for price of this book to skyrocket (all grades) in the years to come.

Overall, demand for Golden Age books is at the highest point I have seen in the past five years. Nearly all titles, regardless of publisher, sell well at Guide or better. Demand for issues of Captain America, in particular, is scorching! Demand for Cap #1 is so strong that if it was as hard to find as, say Marvel Comics #1 (I think the ratio is in the neighborhood of 7 or 8 CAP #1's to each Marvel #1), the price of Cap #1 might parallel or even exceed the price of Action #1.

Golden Age Sales: Detective #27 VG+ $30,000; #34 FN+ (restored) $1,100, #36 VF+ (light restoration) $3,000; All American #16 FN+ (restored) $11,500, #16 GD $8,000; Batman #1 FN- (light restoration, exceptional appearance, page quality, and color)) $14,000, #1 VG+ (restored) $8,250; Captain America #1 VG $10,500, #1 FN+ (light restoration) $15,000; Sub-Mariner #1 FN+ $4,000, #1 VG+ $2,850, #1 VG $2,500; Human Torch #2 (1) VG $2,700, #4 (#3) FN+ $1,000, #5 VF $2,200; Marvel Mystery #5 FN+ (restored) $3,000; World's Best #1 FN+ $4,000; #1 VG $2,000, World's Finest #2 FN+ $1,050.

I look for Golden Age demand to continue to be strong throughout 1995.

Thanks for reading and best of luck with your collection. ■

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Shaping Our Lives With Comics?

Everything I ever needed to know about life, I learned from comics.

BY KENT MARTIN

Long before most of us could read a comic book, we'd learned the values and the ethics that shaped our lives, our thoughts, and how we deal with everyday situations. But in those formative years, values were communicated in basic, almost abstract terms: Never tell a lie... keep the promises you make... learn to share your stuff... and so on.

We weren't able to translate these precepts into functional terms until we were older and, for many of us, a comic book may have helped us understand these abstract concepts. At the very least, comic books tended to reinforce these ideals by applying them to a fantasy world that was a major part of our youth. We were (and yes, for many of us, still are) so very impressionable. It was one thing for Mom or Dad to tell us right from wrong, but we weren't actually sure what they meant until we saw the results... or the consequences... of breaking a rule. In comics, we could get the idea by actually seeing somebody else suffer or succeed.

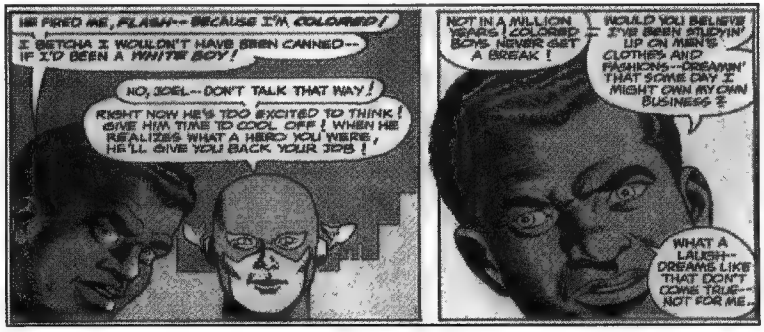
In this column, let's look at some of the comics and the stories that played such a role in our lives: How Superman's own set of principles offered something of a measure (albeit a superhuman one) we could understand; how Peter Parker's love and devotion to Aunt May helped him overcome overwhelming odds as a superhero; how Batman's indomitable code of ethics forced him to be resourceful when faced with impossible tasks.

Although the history of the comic book is filled with countless examples of these moral guideposts, works from the Golden Age and the Silver Age in particular seemed to concentrate on examining them from a wide variety of angles and in a host of situations.

Look at Marvel's introduction of the angst-ridden superhero of the 60's. Prior to Spider-Man, Iron Man, the Fantastic Four, et al., the story focus of the traditional superhero was on the never-ending battle against evil. Basic values were pretty much a backdrop against which the superhero's life was played. We always knew Batman would never kill anyone, no matter how desperate the situation he faced, just as we always knew Superman would always help others with whatever means possible. But the stories always centered on this new evil threat or that new crisis facing the planet.

With the advent of the Marvel superhero, values and ethics and the problems they can pose were brought into even greater focus. The morals and lessons that had been suggested in storylines of comics in the 40's and 50's (often summarized in one or two panels at the story's conclusion) were now placed front and center for the superhero to face. Stories often focused as much on these ethical struggles as on the physical struggles... and in so doing, paralleled our own lives and society in general during the 60's. "Soul-searching" is a popular catchphrase used to describe our nation in that decade. So, too, was the superhero of that era. As Peter Parker declared, "With great power comes great responsibility," and thus began his ongoing struggle to balance his personal life... his personal ethics, with his newfound abilities and, more importantly, what to do with these powers.

Some of the best examples aren't hard to remember mainly because they spoke to us on a far different level than the standard "Thwart-the-villain's-latest-scheme" storyline. There was the epic battle Peter Parker waged in the pages of *Amazing Spider-Man* #'s 31-33 to save his aunt's life, all the while questioning his own abilities and purpose.


HE FIRED ME, FLASH-- BECAUSE I'M COLOURED!
I BETCHA I WOULDN'T HAVE BEEN CANNED-- IF I'D BEEN A WHITE BOY!
NO, JOEL-- DON'T TALK THAT WAY!
RIGHT NOW HE'S TOO EXCITED TO THINK! GIVE HIM TIME TO COOL OFF! WHEN HE REALIZES WHAT A HERO YOU WERE, HE'LL GIVE YOU BACK YOUR JOB!
NOT IN A MILLION YEARS! COLORED BOYS NEVER GET A BREAK!
WOULD YOU BELIEVE I'VE BEEN SNEAKIN' UP ON MEN'S CLOTHES AND FASHIONS--DREAMIN' THAT SOME DAY I MIGHT OWN MY OWN BUSINESS?
WHAT A LAUGH-- DREAMS LIKE THAT DON'T COME TRUE-- NOT FOR ME.

Batman's loyalty and friendship to Robin were put to the test in "Robin Dies At Dawn" (*Batman* #156).

The entire issue of *Justice League of America* #57

ABOVE

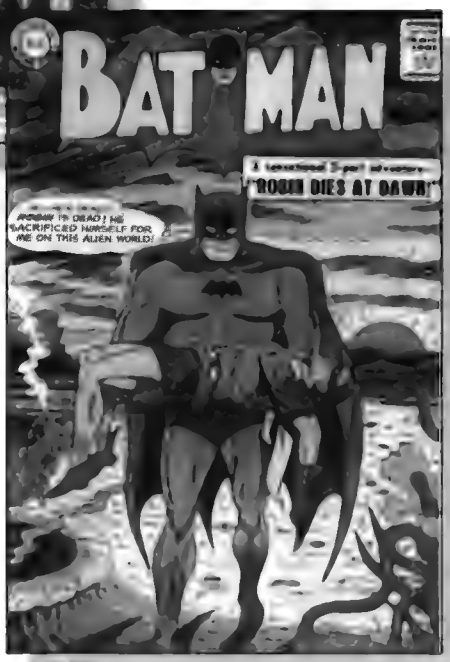
In Justice League of America #57 (Nov 1967) Joel plays a key role in helping a visually-impaired Flash battle not only thieves but the greater threat of racism as well.

explored the many sides of racism, including the stark symbolism of the Flash, in a bout with tempory blindness (color blind and otherwise), being aided by an African-American. DC's series, *The Hawk and the Dove*, used the entire debate of peace vs. violence in all its forms as its theme.

And in *Adventure Comics* #353, the idea that the needs of the many outweigh the needs of the few (or the one) was vividly demonstrated by Ferro Lad's ultimate sacrifice. Again, abstract concepts were explored in the pages of a comic book for all of us to understand.

Not that any of us in our own world had to worry about something so exotic as a superpower but this was still something we could relate to: What do we do when a rule on which we were raised clashes head-on with real life? No, we didn't always find the answer in a comic… but we felt a little less alone with our own personal crises.

So, taking a cue from Robert Fulghum, that's what we'll do in this space. We'll remember the stories and the characters that offered a sort of Greek chorus to our own lives. We'll look back on the comics that gave us the chance to reflect on something our mom or dad told us years ago. We'll consider how this reflection helped shape our lives as we were growing up. And who knows? We might find that we learned a little more (maybe a lot more) from comics than we ever imagined or would ever admit. ■



Kent Martin is a writer who lives with his family in St. Louis. He credits his love of comics to his older brothers, whose issues of Tarzan and Uncle Scrooge he read while growing up in Kansas City. The Silver Age of DC, Marvel, Gold Key, Charlton and others captured his attention in the 60's and has remained his favorite age of comics ever since.

ABOVE LEFT: Amazing Spider-Man #33 (Feb 1966) Peter Parker's battle with a supervillain is merely a backdrop to the greater fight he wages to save Aunt May's life.

BELOW LEFT: Hawk and Dove #1 (August, 1968) Two brothers are diametrically opposed in their approach to fighting crime.

ABOVE: Batman #156 (June, 1963) Batman struggles between reality and his subconscious to save Robin's life.

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Timely

A market survey

by Gary M. Carter

Don't read this article until you have taken the survey on the facing page. Then compare your views on the rarity and demand of Timely Golden Age with the opinions of 13 nationally recognized dealers.

Anyone who has recently tried to purchase any Timelys is acutely aware that demand is aggressive and prices are going out of sight. As an armchair comic book market analyst and long-time Golden Age collector myself, I began to wonder which Timely issues dealers found to be the hardest to find and which were experiencing the highest demand.

So I enlisted the help of 13 of the nation's top dealers from all across the country and asked them to participate in an opinion survey. The instructions went something like this:

"Based on your experience and knowledge of the market, rank the top five Timely books in each of four categories." The four categories are: (1) Highest Demand Keys, (2) Highest Demand Non-Keys, (3) Most Difficult To Find Keys, and (4) Most Difficult To Find Non-Keys.

I also indicated that even though there are many opinions about which books are keys and what constitutes a key, they should apply their own personal criteria.

In addition to the four categories above, each dealer was requested to suggest a list of Timely "Sleepers"... books which have a going market value that is presently higher (or potentially higher) than indicated in the latest Overstreet Price Guide.

For each category, a dealer's number one selection was given five points, their second four points, their third three points, their fourth two points, and their fifth choice was awarded one point. Then the total points for each book were calculated and the books were ranked accordingly. What follows is a compilation of that survey information.

But, before you peruse it, a couple of things should be noted. First, this is certainly not a scientific study, yet it does provide some interesting insights regarding a phenomenally popular part of the marketplace.

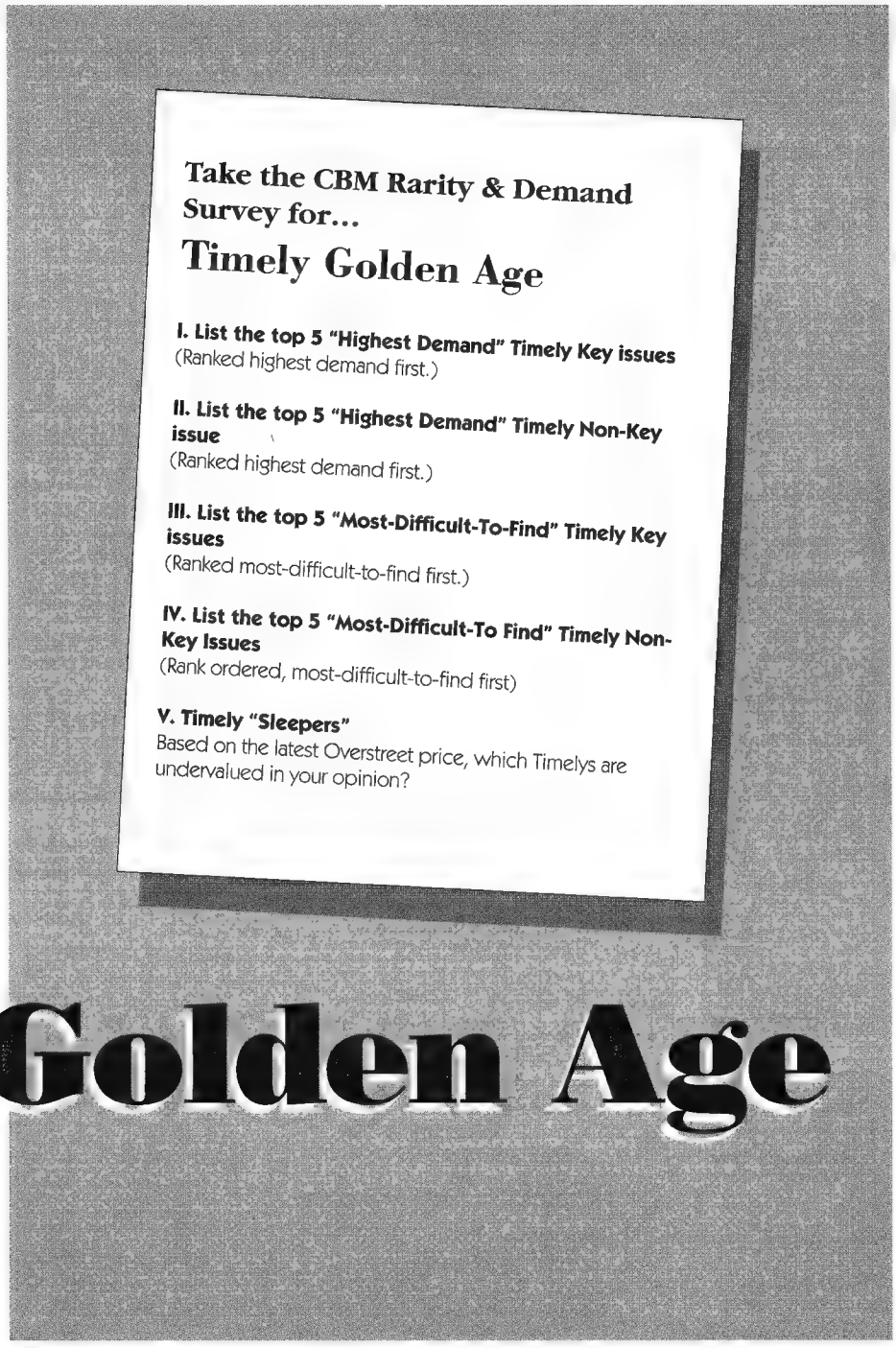
Second, the definition of "key" is still being debated in every corner of fandom. I asked each dealer to apply their own personal opinion about which books are keys and which are not. It's likely that your view will differ from mine or their's regarding which books are considered keys and which are not. (I invite anyone to write in and address the various aspects of this stimulating topic and we'll publish your viewpoint in the upcoming CBM Forum, "What makes a key issue?" scheduled for CBM #24). In the mean time, since everyone is entitled to their own opinion, I hope you won't let any differing views you may have about which books are keys get in the way of zeroing in on some rather wonderful information.

Are there any Timely sleepers out there? The surprising answer from our dealer panel is... "yes," there are Timely "sleepers" ... and they are listed here next to the name of the dealer who suggested them.

My thanks to everyone who took time to participate in these surveys. Reporting objectively is no easy task and it takes a lot of time and thought, as well as knowledge and experience.

So without further adieu... check out the results of our survey and see how your selections compared with our panel of experts.

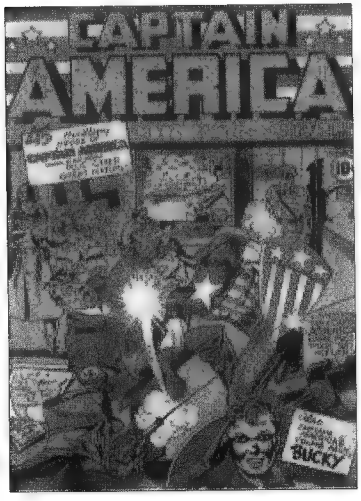
Oh... and please write and let us know if you would like us to do more surveys in future issues of the Comic Book Marketplace.


Take the CBM Rarity & Demand Survey for...
Timely Golden Age
I. List the top 5 "Highest Demand" Timely Key issues
(Ranked highest demand first.)
II. List the top 5 "Highest Demand" Timely Non-Key issue
(Ranked highest demand first.)
III. List the top 5 "Most-Difficult-To-Find" Timely Key issues
(Ranked most-difficult-to-find first.)
IV. List the top 5 "Most-Difficult-To Find" Timely Non-Key Issues
(Rank ordered, most-difficult-to-find first)
V. Timely "Sleepers"
Based on the latest Overstreet price, which Timelys are undervalued in your opinion?
Golden Age

THE RESULTS OF THE TIMELY GOLDEN AGE SURVEY:

Highest Demand Timely Key Issues:

Rank	Title & Issue No.	Score
1	Captain America #1	45
2	Human Torch #2 (#1)	29
3	Sub-Mariner #1	28
4	Marvel Comics #1	20
5	All Winners #19	14
6	All-Select #1	13
7	Captain America #74	11
7	Marvel Mystery #9	11
8	All Winners #1	5
9	All Winners #21	4
9	Marvel Mystery "Annual"	4
9	Young Allies #1	4



ABOVE:
Captain America #1, voted the highest demand Timely key issue.

10	Captain America #13	3
11	Captain America #75	1
11	Daring Mystery #1	1
11	Human Torch #5	1
11	Red Raven #1	1

Highest Demand Timely Non-Key Issues:

Rank	Title & Issue No.	Score
1	Captain America #2	15
2	Captain America #74	11
2	Human Torch #5	11
3	Marvel Mystery #92	10
3	Sub-Mariner #32	10
4	Marvel Mystery #9	9
5	All Winners #19	8
5	Captain America #3	8
5	Marvel Mystery #5	8
6	Captain America #7	7
7	All Winners #21	6
7	USA #6	6
8	All-Select #1	5
8	Captain America #16	5
8	Mighty Mouse #1	5
8	Young Allies #2	5
8	Young Allies #4	5
9	All-Select #2	4
9	Captain America #13	4
9	Captain America #36	4
9	Captain America #4	4
9	Daring Mystery #3	4
9	Marvel Mystery #2	4
9	Marvel Mystery #4	4
9	Witness #1	4
9	Young Allies #5	4
10	All-Select #3	3
10	Blonde Phantom #1	3
10	Miss Fury #1	3
11	Captain America #5	2
11	Captain America #40	2
11	Captain America #59	2
11	Comedy Comics #9	2
11	Human Torch #8	2
11	Mystic #10	2
11	USA #7	2
12	All Winners #6	1
12	Mystic #5	1
12	Red Raven #1	1

Most Difficult To Find Timely Key Issues:

Rank	Title & Issue No.	Score
1	All Winners #19	23
1	Marvel Comics #1	23
2	Red Raven #1	21
3	Marvel Mystery Annual	20
4	Marvel Mystery #9	16
5	All Winners #21	8
5	Captain America Annual	8
5	Captain America #74	8
5	Sub-Mariner #32	8
6	Marvel Mystery #2	6
7	All-Select #1	5
7	All Winners #1	5
7	Daring Mystery #1	5
7	Marvel Mystery #5	5
7	Tough Kid Squad #1	5
8	Captain America #59	4
8	Joker #1	4
9	Amazing Comics #1	3
9	Human Torch #2 (#1)	3
9	Sub-Mariner #1	3
10	Daring Mystery #2	2
10	Mystic #1	2
11	Captain America #1	1
11	Human Torch #5	1
11	Terry Toons #1	1

Most Difficult To Find Non-Key Issues:

Rank	Title & Issue No.	Score
1	Daring Mystery #2	27
2	Captain America #74	18
3	Sub-Mariner #32	11
4	Captain America "Annual"	10
5	All Winners #19	7
6	Captain America #72	6
6	Comedy Comics #9	6
6	Daring Mystery #6	6
7	Captain America #13	5
7	Daring Mystery #4	5
7	Joker #1	5
7	Marvel Mystery #3	5
7	Mystic #7	5
7	USA #2	5
7	Western Life Romances #1	5
8	All-Winners #21	4
8	Daring Mystery #3	4
8	Gay #1	4
8	Marvel Mystery Annual	4
8	Marvel Mystery #5	4
8	Venus #1	4

9 .....Captain America #70.....3
9 .....Kid Movie Komics #1 3
9 .....Marvel Mystery #2.....3
9 .....Marvel Mystery #36.....3
9 .....Marvel Mystery #91.....3
9 .....Namora #3.....3
9 .....Powerhouse Pepper #5.....3
9 .....USA #7.....3
9 .....Venus #2.....3
10 .....Captain America #71.....2
10 .....Marvel Mystery #86.....2
10 .....Mystic #4 2
10 .....Terry-Toons #1..... 2
10 .....USA #11.....2
10 .....Witness #1 2
10 .....Young Allies #4.....2
11 .....Captain America #3.....1
11 .....Human Torch #5 1
11 .....Marvel Mystery #4.....1
11 .....Marvel Mystery #92.....1

13 national dealers reveal their favorite Timely "sleepers":

Marnin Rosenberg & Scott Whaley
Great Neck, New York
(Value of all "sleepers" below... Fine copies sell for the Overstreet Near Mint price.)
Sub-Mariner #32
Captain America #74
Captain America #70
Captain America #71
Captain America #72
Captain America #73
Marvel Mystery #92
Human Torch #35

Jef Hinds, Comic Conservation Lab
Madison, Wisconsin
Captain America #74
(OPG $407, sug.$1,300)
Sub-Mariner #32
(OPG $312, sug. $800)
Young Allies #4
(OPG $375, sug $800)
Marvel Mystery #92
(OPG $310, sug. $550)

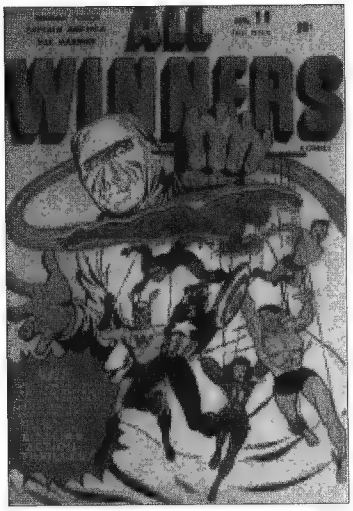
Sean Linkenback
Showcase Collectibles
Sandy Springs, Georgia
Sub-Mariner #32
(OPG $332, sug.$750)
Marvel Mystery #82
(OPG $336, sug. $500)
Captain America #16
(OPG $685, sug.$1,000)
All-Select #1
(OPG $1,100, sug.$2,300)

Stephen Fishler
Metropolis Comics
New York, New York
Captain America #13
(OPG $665, sug. $1,000)
Human Torch #12
(OPG $283, sug.$500)
All Winners #21
(OPG $430, sug. $750)
All Winners #12
(OPG $198, sug. $400)

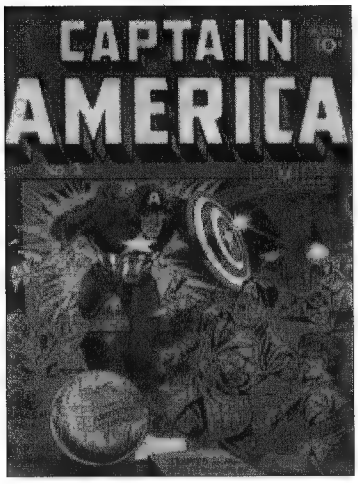
John Snyder
Diamond International Galleries
Timonium, Maryland
Marvel Mystery #13
(OPG $675, sug. value $1,000)
Marvel Mystery #40
(OPG $250, sug. value $350)
Marvel Mystery #44
(OPG $225, sug. value $325)
Marvel Mystery #92
(OPG $310, sug. value $500)

Jim Payette
Rare Books & Comics
Bethlehem, New Hampshire
Captain America #74
(OPG $407, sug. value $800)
Captain America #13
(OPG $550, sug. value $800)
Marvel Mystery "Annual"
(OPG $1,700, sug. value $3,200)
Captain Marvel "Annual"
(OPG $1,400, sug. value $3,200)
All Select #11
(OPG $300, sug. value $500)

BELOW
All Winners #19 tied for first place with Marvel Comics #1 as the most difficult to find Timely key.



David T. Alexander
Tampa, Florida
Western Life Romance
(OPG $6 sug. $100?)
Features Whip Wilson and Reno Brown ("B" western movie stars) in their only combination cover. One of the all time rarest Romance books and an extremely rare Timely.
Marvel Mystery #13
(OPG FN guide, sug 1.5 x guide)
First Vision, Kirby art)
Comedy Comics #9
(OPG FN guide, sug 1.5 x guide)
Not appreciated or understood as much it should be because of "humor" cover. inside it has part humor contents and part hero... including Fin by Bill Everett, Citizen V (a masked hero), and the Silver Scorpion (a female costumed hero), and a Captain America like hero called



ABOVE:
Captain America #2 edged out Captain America #74 as the highest demand non-key.

Captain Dash. Plus a Wolverton story.
USA #1 (Kirby Cover)
(OPG VG $1150, sug. $1750)

Dan Greenhalgh, Showcase New England, Wallingford, Connecticut
All-Select #1
(OPG $1,110, sug. $2,000)
Captain America #74
(OPG $523, sug. $1,200)
Marvel Mystery #92
(OPG $347, sug. $700)
All Winners #4
(OPG $555, sug. $800)
All Winners #1(2nd series)
(OPG $330, sug. $500)

Richard Evans, Bedrock Comics Houston, Texas
All Select #1
(OPG $945, sug. $1,500)
Human Torch #35
(OPG $155, sug. $250-300)
Sub-Mariner #32
(OPG $312, sug. $450)
All Winners #19
(OPG $410, sug. $600)
All Winners #21
(OPG $365, sug. $475

Gary Dolgoff
Brooklyn, New York
Marvel Mystery #9
(OPG $2,450, sug. $3,300)
Marvel Mystery #5
(OPG $2,625, sug. $3,000)
Daring Mystery #4
(OPG $800, sug. $1,050)
Daring Mystery #7
(OPG $575, sug. $825)
Young Allies #4
(OPG $375, sug. $525)

Bruce Edwards, Quasar Comics & Collectibles, Louisville, Kentucky
Gay Comics #1 currently $90, has potential for $150-175 level.
Gay Comics #30-40 currently $12-16, I feel has the potential to reach the $25 level.

Bruce Edwards Market note 1: Many of the issues of Gay, Comedy, Nellie, Millie, Georgie, Hedie, Tessie, Miss America, and other similar Timely titles listed at $25 or less, are very entertaining, and represent an excellent value. These books frequently sell for 150+% of Overstreet in my auctions. This type of Timely embodies a true "sleeper". Not only do they contain great material, but they are being quietly purchased by genuine collectors.

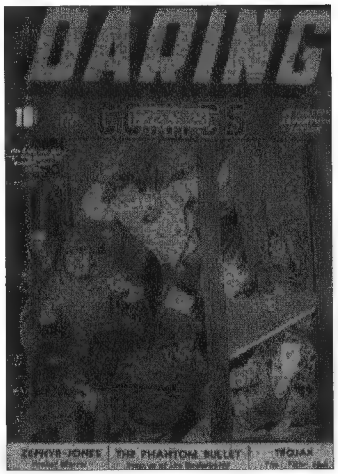
Bruce Edwards Market note 2: With few exceptions, I don't feel Timely superhero books are currently undervalued. I realize they will probably go up in price, but that does not mean they are currently too cheap, in my opinion!

Ron Pussell, Redbeard's Book Den Crystal Bay, Nevada
Captain America #2-74 all selling at 225% of condition Guide
USA #6-17 all now worth approx. 200 to .. 225% of current Guide. These all have great Captain America covers & stories!
As with high numbers of many Golden Age titles, Marvel Mystery Comics 80-82, 84, 86-92 are selling at 200% of condition Guide.
All-Winners 1-19, 21 all selling at 200% of condition Guide.
All select 1-10 all selling at 200% of condition Guide.

Terry Stroud
American Comic Book Company
Long Beach, California
The following are still relitively low priced in the guide, considering demand and scarcity.

Marvel Mystery #10
Sub-Mariner #24
Marvel Mystery #13
Marvel Mystery #92
Amazing Comics #1
All-Select #11
Blonde Phantom #16
Miss Fury #1

– End Timely Survey. ■



ABOVE:
Daring Mystery #2 was the clear winner in the most difficult to find non-key category.

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Monarch of

BELOW
Close-up, inside front cover "Filler Page" from Kona #3.

by Scott Shaw!

KIDS LOVE DINOSAURS AND ALL THINGS prehistoric. Over the years, many comic book publishers have demonstrated their awareness of this fact. There's hardly a comic series published that hasn't used the gratuitous appearance of the giant reptiles to give their sales figures a swift kick in the pants. But occasionally, publishers have built comics' entire concepts around dinosaurs, from the enduring (*Tor; Turok, Son Of Stone*; and *Ka-Zar*) to the obscure (*Skull The Slayer* and *Hunk*), from the familiar (*Godzilla* and *Gorgo*) to the notorious (*Reptisaurus The Terrible* and *Devil Dinosaur*).

However, in the early 1960s, two fairly long-running series were launched that remain the greatest— and oddest— dinosaur comic books ever to see the light of print. At the time, America was at the peak of a cinematic fascination with dinosaurs that nearly rivaled the "Jurassic Park" fever of a few years ago. It began in the early '50s with the theatrical re-release of "King Kong", and thrived with such subsequent film fare as "The Beast from 20,000 Fathoms", "Dinosaurus!", "The Lost World", "Godzilla, King of the Monsters", "The Giant Behemoth", "The Beast of Hollow Mountain", "The Land Unknown", "Lost Continent", "Rodan", "Reptilicus", and many others. Additionally, in 1960, the New York World's Fair featured a spectacular display of audio-animatronic dinosaurs designed by Disney's "imagineers", and Hanna-Barbera's "The Flintstones" debuted on prime-time network television. Dinosaur themes even turned up in such toys as Marx's classic prehistoric animal playset and Ideal's reptilian robot, King Zor. (The monster craze that was to grip the nation, initially triggered by television's "Shock Theatre" package of classic Universal horror movies, was still a few years off.) The kids of America were as dinosaur-hungry as a ravenous Tyrannosaurus Rex, and few of us were disappointed with the two new funnybook dino-series were offered.

The first of these, known as "The War That Time Forgot", ran in DC's *Star-Spangled War Stories*, appearing in most issues from #90 through #137. It featured World War II battles between American GIs and an impressive cavalcade of the most aggressive dinosaurs this side of a Ray Harryhausen movie. I'll further cover "the war that no one will admit is being fought" (an actual cover blurb!) in a future Oddball Comics' column here.

This time, however, I'm going to take a close look at that other classic dinosaur series, Dell's *Kona*, a comic book fittingly subtitled "The Monarch of Monster Isle".

Kona #1

Was actually published as Dell *Four-Color* #1256, (dated February-April, 1962 and cover-priced at a then-outlandish 15 cents) and it lasted twenty more issues (the last one dated January-March, 1967). Dell Publishing was about to lose most of its licensed titles to Western Publishing's newly-formed Gold Key imprint, and Dell's editors wisely felt the need to

..... *I am KONA*

Monster Isle

create and prepare new company-owned titles. *Kona* was one of the first of these.

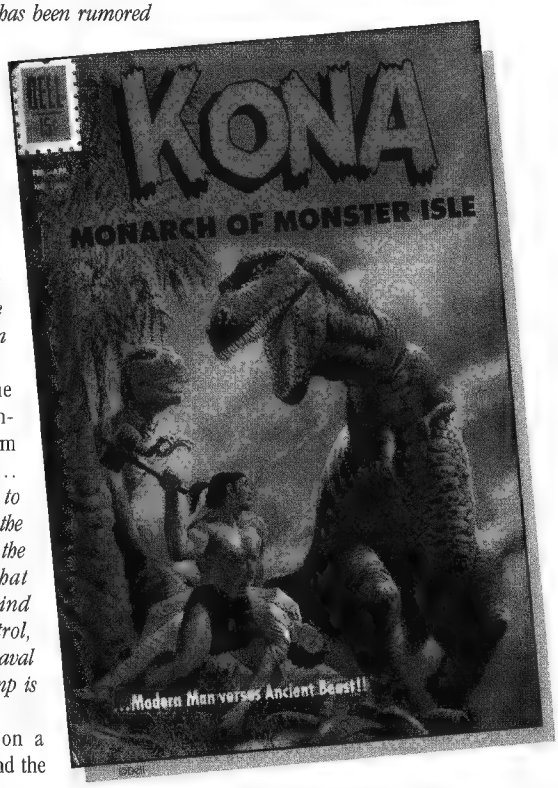
Like many great comic books, the most striking feature of *Kona* #1 is its cover illustration, a beautiful painting that depicts a pony-tailed, ax-wielding caveman facing off against a pair of the most ferocious-looking Tyrannosaurs ever seen. To complete the scene, the primitive man is apparently defending the honor of a jump-suited, modern-day woman who lays limp in his hairy arms. (I have no idea who the artist is, but this cover is arguably one of the finest pieces of dinosaur art ever to appear in comics, or anywhere else, for that matter! My only clue to the artist's identity is that he probably also painted the cover to the Pyramid paperback movie edition of Sir Arthur Conan Doyle's The Lost World, published in 1960.) The painted covers continued (although, by other artists' hand, not nearly as breathtaking) through issue #14.

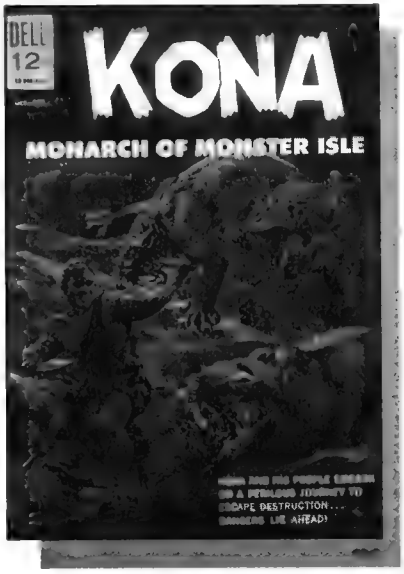
Kona's basic premise was a simple one that resonated with overtones of Jules Verne, Edgar Rice Burroughs, and other classic pulp adventure and science fiction tales. (In fact, I once had a schoolmate who insisted that his father once owned a hardback book of Kona stories in text. I refused to believe him, but years later, came to realization that his dad had, in all likeliness, owned one of the Gnome Press editions of Robert E. Howard's Conan tales published in the mid-1950s. Kona...Conan... now I get it!) To quote the splash panel of *Kona* #1, *"The blimp is prehistoric... at least as far as the Armed Forces are concerned. In the summer of 1961, it had been declared an 'obsolete weapon' by the military. As a result, it was given to Dr. Dodd as part of a new scientific research project grant. Dr. Dodd, his daughter, and his grandchildren were to spend their vacation in the bush country of Australia and bring back for the Navy a study of the strange markings used by the prehistoric Bushmen. It has been rumored that the country's interest in these markings stems from their possible use as an intra-satellite code system. Dr. Dodd also held the opinion that beings on other planets would possibly understand these markings more readily than the existing more modern ones."*

Not surprisingly, the Dodd family soon encounters disaster in the form of a tropical hurricane... *"The ocean surged up to meet the sagging sky as the storm hurled down on the tiny blimp. In that screaming limbo of wind and water, out of control, lost in the gigantic upheaval of Nature, the tiny blimp is tossed end over end."*

The blimp crashes on a barren Pacific island, and the

BELOW
Four-Color #1256 (Kona #1, Feb-Apr 1962).





ABOVE
Kona #9 (Jan-Mar 1964).

RIGHT
Kona #4 (Oct-Dec 1962).

FACING PAGE
Kona #3 (Sep 1962).

Dodds, salvaging their supplies and weapons(!), take shelter from the storm in a dry cave inhabited by vicious bats the size of chimpanzees. Driven further into cavern by a flash flood, the castaways find themselves in a fantastic, primeval world. When one of the grandchildren is carried away by a Tyrannosaurus Rex, the child is rescued by Kona, the white-haired Cromagnon leader of a tribe of Neanderthal men! "The monarch of Monster Isle" is soon inadvertently aided in his mission by the arrival of a monstrous "dragon snake" that constricts the life out of the T. Rex. In rapid turn, the snake is slaughtered by a tribe of cruelly savage pithecanthropus men, the rulers of this lost world who can somehow control hordes of Tyrannosauri. (It's revealed that Kona's tribesmen can similarly control the local triceratops.) Soon, the Dodds introduce fire, weapons, and military strategy to Kona and his Neandertholers. When Dr. Dodd's daughter, Mary, is kidnapped by the enemy (and bound to the grisly banner of the slain dragon snakes skull), Kona's men and dinosaur troops engage the pithecanthropus' forces in a spectacular battle. Armed with machine guns, Kona's men soon turn the balance of power in their favor.

I'll be the first to admit that, other than a surprisingly literate (if somewhat lurid) script, this synopsis doesn't reveal any especially noteworthy or odd elements to Kona's initial outing. It reads more or less like any number of other prehistoric melodramas enacted in film and print. But *Kona* was indeed something special. (At least it was to this young reader, but what ten-year-old wouldn't love a comic book starring a caveman with a machine gun?)

For one thing, the first issue of *Kona* marked the beginning of an incredible epic that lasted for all of ten issues! In modern terms, that doesn't sound so remarkable, but in 1962, continued stories in comic books were practically unheard of! (The only previous exception I can think of is the famous Golden Age "Captain Marvel versus the Monster Society of Evil" storyline.) Each issue ended in a "cliffhanger", and it was obvious even to my 11-year old mind that the creative team had written themselves into a corner more than once! Nevertheless, *Kona* endured, with a rapidly escalating pace and scale unmatched in comic books before or since. For example (and you'll have to bear with me here)...

Kona #2...

Fluids from the remains of the slain dragon snake create a growth serum that enlarges a tarantula to Cyclopean proportions. Dwarfing the dinosaurs upon which it feeds, the spider eventually tears a hole in the roof of the caverns that form Kona's world, releasing shark-filled flood waters from the ocean above! Infected by the growth formula, the sharks also grow to a huge size, preying on man and beast alike!

Kona #3...
(Undoubtedly the single most bizarre, Heironymous Bosch-like issue of the entire series), Kona breaks into the dreaded Cave of Mutations to alleviate the rising flood waters. Instead, he lets loose a weird menagerie of half-and-half creatures that attack anything that lives! As Monster Isle is submerged in a watery battle royale, Kona and the Dodds escape to the surface, only to a far north surface, where they encounter a tribe of prehistoric, fanged Eskimos!

Kona #4...
They aid the primitive Arctic tribe in their war for survival against radioactive polar bears, caribou, whales, and wolves, all contaminated by atomic testing! Discovering an abandoned "ghost" schooner, the machine-gun toting caveman and his allies flee to an uncharted island, where the Dodd grandchildren (Mason and Lily) disappear without a trace.

Kona #5...
The kids are recovered, but not before our valiant adventurers encounter the island's sole inhabitant, a gigantic, radioactive kitten! (Are you starting to notice an ever-more-ridiculous pattern here?)

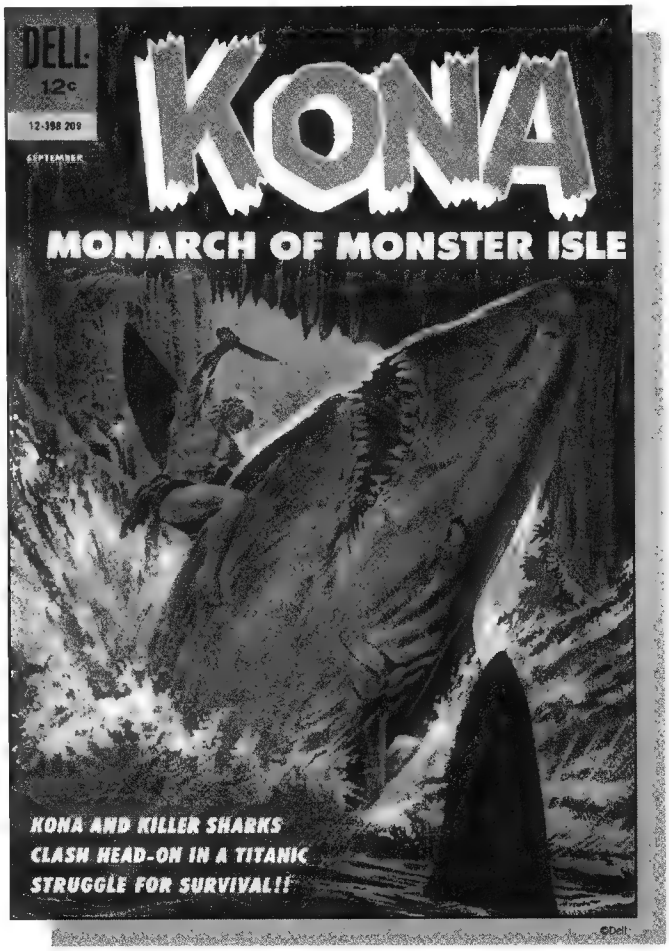
Kona #6...
Our heroes' ship is attacked by a huge sea serpent, who drags their shattered craft underwater to suboceanic air-pockets containing the surviving alien inhabitants of ancient Pacificus! A battle with laser beams blasts a hole in the cavern's quartz walls, causing an eruption that hurls Kona and his friends back to the ocean's surface.

Kona #7...
We find them landing on yet another (?) uncharted island, this time inhabited by giant ants! Defeating the monstrous insects with geyser-projected boulders (!), Kona and the Dodds are once again at the mercy of a stormy sea as they cling to the wing of the slain queen of the giant ants.

Kona #8...
They're caught in the talons of a giant pheasant (hey, I'm not making this up, honest!) that carries them aloft into the Himalaya Mountains, where they become embroiled in a war between rival tribes of yetis! Using one of the monster birds feathers like a makeshift sled, they careen down the mountainside and into the Gobi Desert!

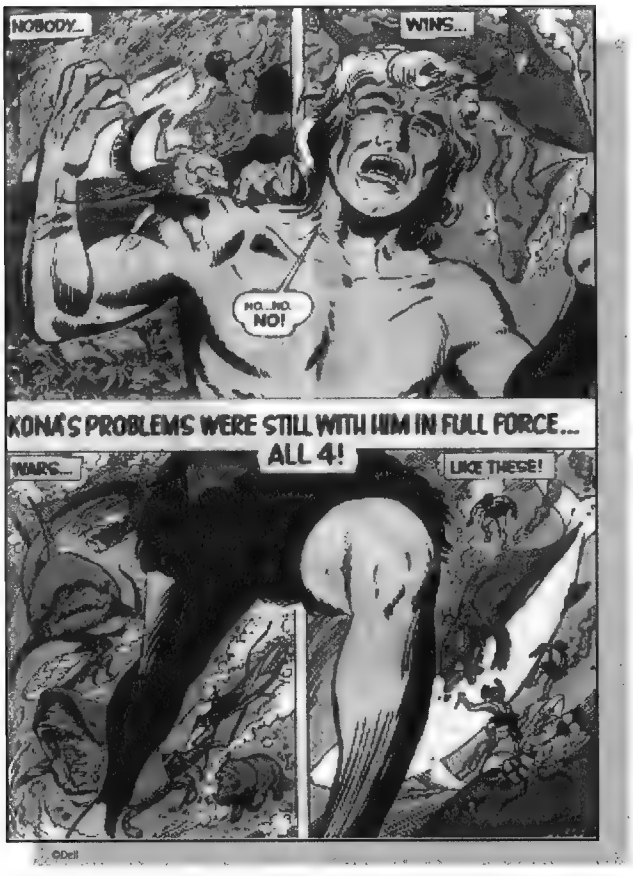
Kona #9...
They discover, buried beneath the desert sands, the Phoenix – a giant bird of mythology "that comes to life every five hundred years and burns itself to death!" Before building its funeral pyre, the hungry Phoenix collects a variety of giant scorpions, beetles, lizards, and other pesky oversized island inhabitants who menace our intrepid band of involuntary adventurers. As the Phoenix burns, the flames whip the desert winds into an inexorable force that sends Kona and the Dodds plummeting into a huge crater!

Kona #10...
It's revealed that the crater, formed by a molten meteor, is actually a subterranean passageway back to Monster Isle! Apparently restored by the meteor's heat (which somehow killed all the creatures from the Cave of Mutations), the land is now ruled by Gordt, now leader of all the local humanoids (including a previously-unseen race of tailed ape-men). An incredible free-for-all battle ensues, with Kona and his allies



somehow emerging victorious. Dr. Dodd and his family decide to depart for civilization, regretfully leaving Kona behind to once more rule Monster Isle. But even as they're rescued by a passing ship, one of the authorities at Dodd's sponsoring museum, upon receiving the news of his survival, plan a new mission for him. "No one's better qualified to investigate the startling rumor of a new evolving race of men than Dodd!" A second curator replies, "No, not unless someone who had a primitive mind existed to help Dodd — but no such person survives in our modern world, does he?"

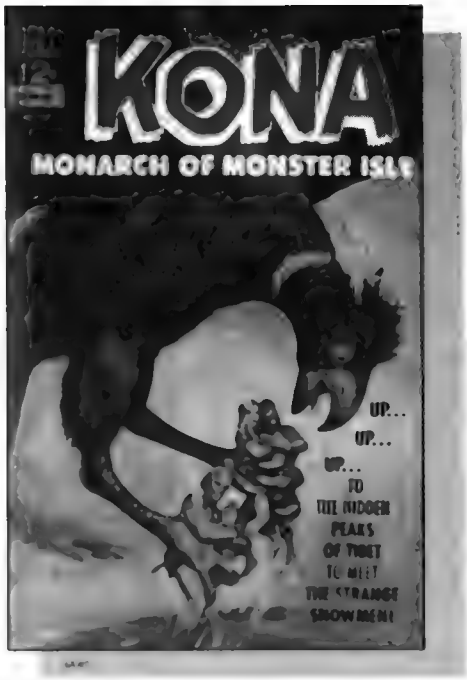
Ironic, no? Kona and the Dodds continued on their worldwide exploits, transported by the sponsoring museum's hydrofoil vehicle, "The Explorer". These unconnected adventures had similarly prehistoric overtones, as Kona and company encountered man-eating squids, titanic insects, more than one lost "subhuman race", and, of course, tons (literally) of dinosaurs! They also ran into a couple of rather misconceived characters apparently intended to be the first of



an ongoing rogues gallery of recurring foes for Kona. The first of these was the dinosaur-controlling villain somewhat conveniently named Dr. Krym (pronounced "crime", I'd bet); the second one was the Mole, a Chester Gould'ish subterranean crook. Actually, the best sequence from these later issues is in issue #19, where in Kona mistakenly attacks the huge dinosaur balloons from a Macy's like parade! Many issues of *Kona* also featured an interesting back-up series (doubtlessly inspired by Rudyard Kipling's Jungle Book stories), entitled "Anak". But nothing ever seemed to match the inspired lunacy of that first ten-issue saga.

"Lunacy", indeed. I recently contacted Sam Glanzman, the brilliant comics artist who illustrated virtually every Kona story and who also drew all but one of *Kona's* non-painted covers. (The inimitable Gill Kane provided the cover of issue #16.). With a rough-hewn artistic style somewhat reminiscent of that of Joe Kubert, Sam has worked on many memorable projects, including Charlton's (unauthorized) *Jungle Tales Of Tarzan*, the wonderful "USS Stevens" stories that appeared in most of DC's mid-70s war comics, his graphic novel "Atuu", and his inking over Tim Truman's pencil art on DC/Vertigo's outstanding recent revival of *Jonah Hex*. When I asked him the identities of those who created, wrote and edited *Kona*, Sam begged off, claiming that, as a cartoonist in his seventies, he couldn't possibly recall such trivia. He did remember that the series' writer was "some kind of a whacko", who lived in a Greenwich Village basement and whose prose was very likely inspired by less-than-legal substances. Sam also remembered that, in *Kona's* first script, the unidentified writer had Dr. Dodd, when face-to-face with a ravenous Tyrannosaurus Rex, pulling out his wallet to make a cash settlement for his life! It's no wonder that Sam and his editor did massive re-writing of the scripts, which ultimately combine a two-fisted pulp sensibility with passages of florid, proto-psychedelic melodrama. At times ridiculously overblown, at other times remarkably effective, *Kona's* scripts often seemed far ahead of their time, and were much more sophisticated than their subject matter warranted.

Whatever Mr. Glanzman's contributions to its scripts were, his wonderful art was a major factor to *Kona's* appeal. Like his contemporary cartoonists such as Jesse Marsh, Ross Andru, Mo Gollub and Bob Bolling, Sam's animal drawing is exceptional, managing to imbue *Kona's* herds of antagonistic critters with real personality. Speaking of such, Kona himself was oddly absent of much characterization, but Sam's art gave him a feral nobility that the scripts neglected. Glanzman's use of inventive layouts is also very effective, and his full-page panels are crammed with throw-away touches that certainly will reward any sharp-eyed readers. Justifiably proud of his insistence on doing extensive research for any



FACING PAGE
Interior page from Kona #3.

LEFT
Kona #8 (Oct-Dec 1963).

BELOW
Kona #7 (Jul-Sept 1963).

comic book project, Sam put his visual reference files to the test when executing *Kona's* many "filler" pages, a few of which were as memorable as the book's lead stories. One of them, "Creation Combinations", (*Kona* #3) depicts a dozen bizarre animal "mutations" with the thought-provoking caption: "*What can't we do with 22 parts if we assemble them in various combinations... of which billions upon billions exist? We could almost make anything... create a new world... and eventually out-create and re-create 'Nature.'*"

Kona remains utterly unique; it's a comic book that (despite this column's attempt to do so) cannot be accurately described. For myself (and my generation of cartoonists and comic fans), it's a fondly nostalgic trip that can't be equaled. All I can do is recommend that you dig up an issue or two of *Kona*, and prepare yourself for the ultimate Oddball experience... and don't forget the dinosaur repellent! ■

SCOTT SHAW! is the author of Oddball Comics, a card set (featuring "the craziest comic books ever published") from Kitchen Sink Press, and The 1995 Oddball Comics Calendar from Avalanche Press. He's working on two new Oddball Comics' card sets when he's not writing and drawing the Flintstones for Post Pebbles cereal commercials.

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Batman 1
Capt. America (1)-10
Red Raven 1

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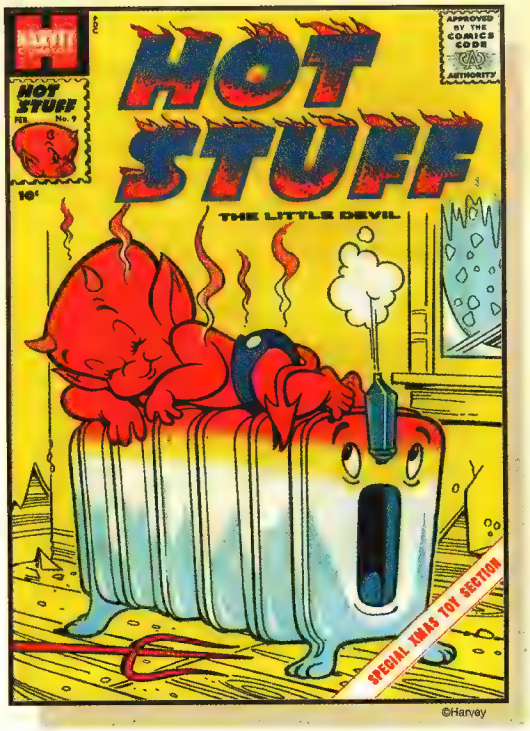
RIGHT
Hot Stuff #15, (Sep 1959).

BELOW
The Harvey file copy of Devil Kids, Starring Hot Stuff vol. 1/#4 (Jan 1963).

ABOVE
Hot Stuff #12 (Jun 1959).

RIGHT
Hot Stuff #9 (Feb 1959).



RIGHT
Marvelman #96
(Jun 18, 1955).

BELOW
Young Marvelman #44
(June 19, 1954.

BELOW RIGHT
Marvelman #67
(November 27, 1954)

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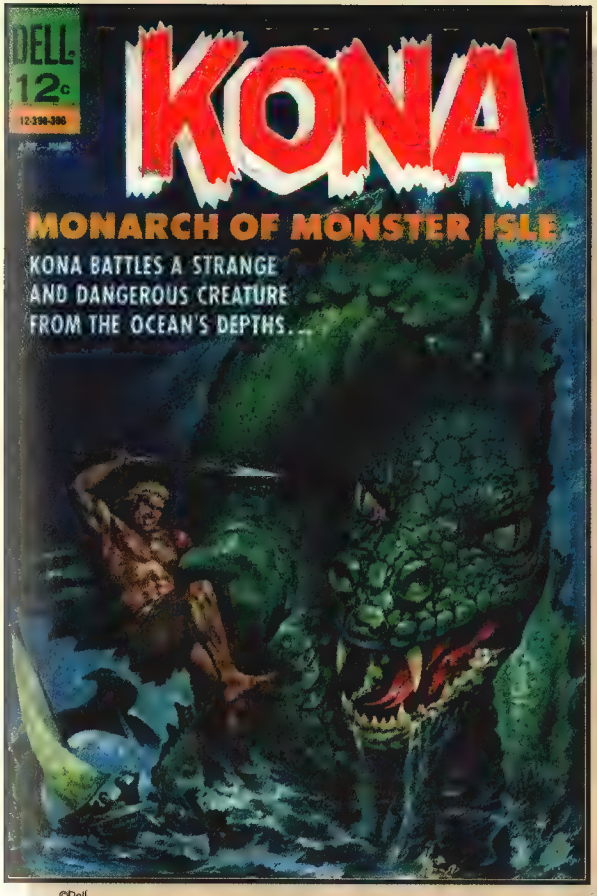

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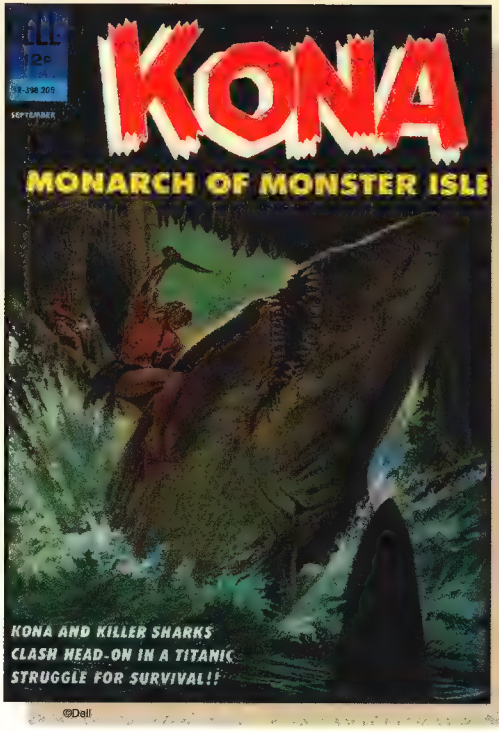
ABOVE
Kona #6 (Apr/Jun 1963).

RIGHT
Kona #3 (Sep 1962)



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RIGHT
DC 100-Page Super Spectacular #4 (1971).

BELOW
The extremely scarce DC 100-Page Super Spectacular #5 (1971).

BELOW RIGHT
The back cover of DC 100-Page Super Spectacular #5.

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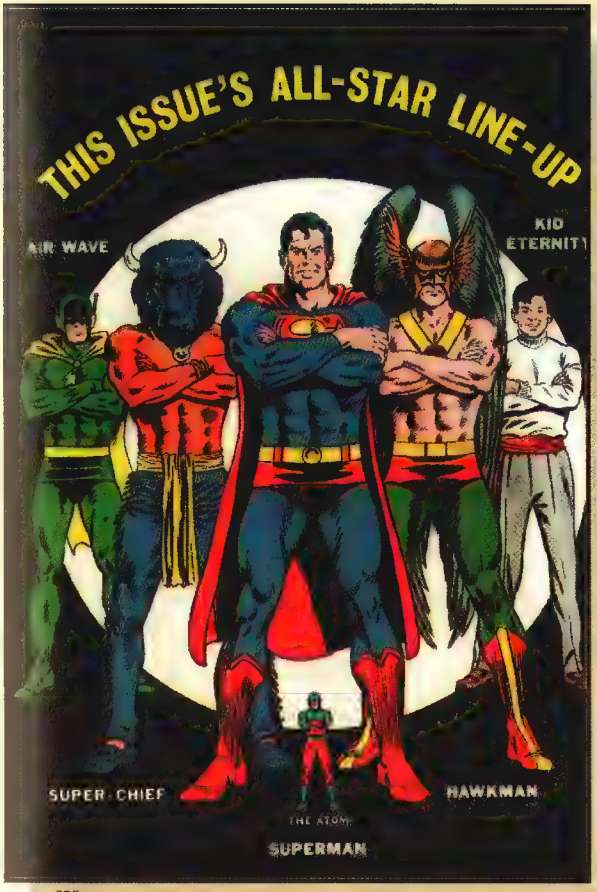
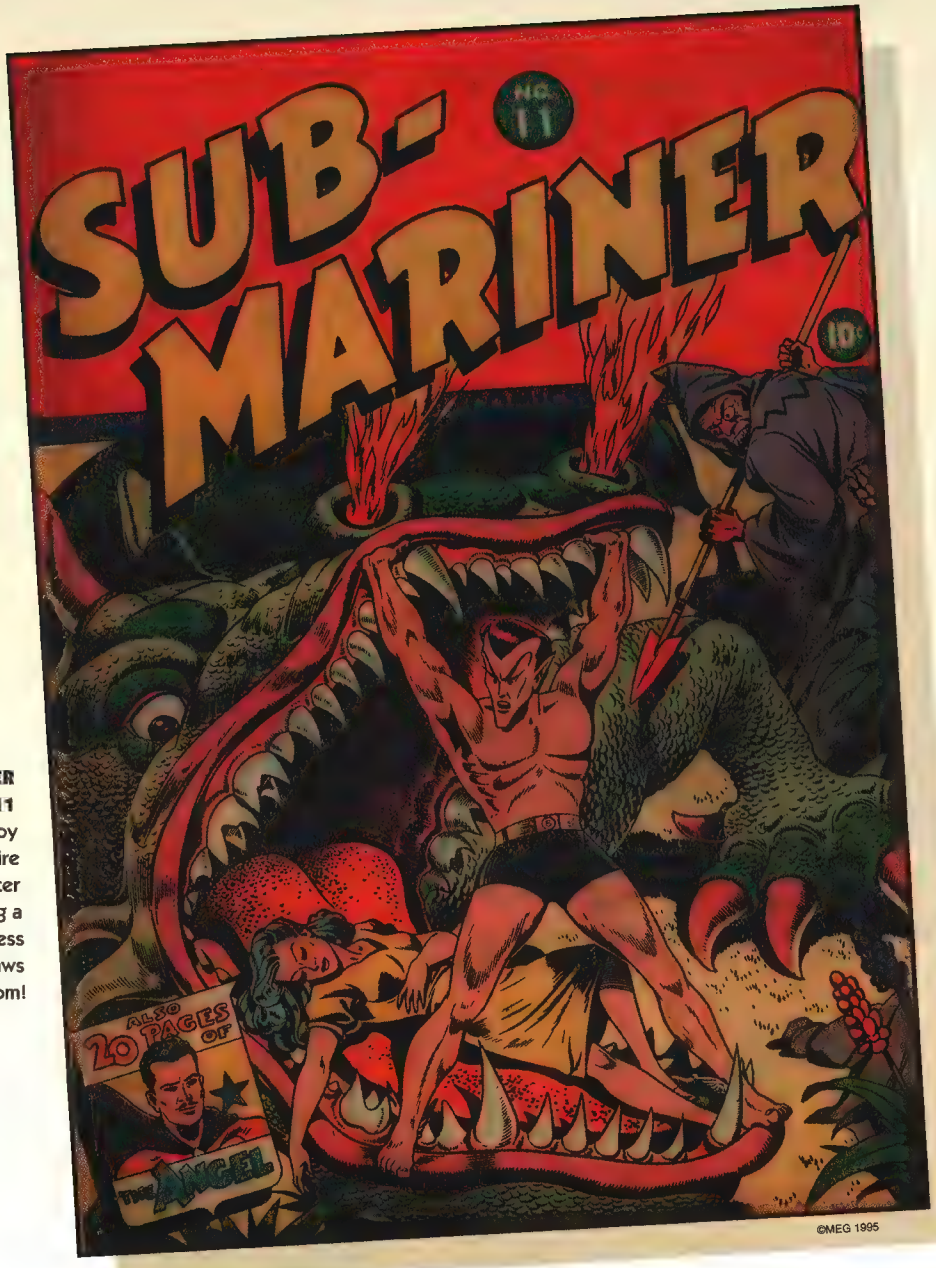


RIGHT
Superman #245, DC-7
(Dec '71-Jan '72)

ABOVE
The back cover of
Superman #245, DC-7.



SUB-MARINER COMICS #11 (Fall 1943). Subby battles a giant fire breathing monster while protecting a damsel in distress from the jaws of doom!

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DC 100 PAGE SUPER SPECTACULAR

COLLECTORS ARE JUST NOW DISCOVERING THE BIGGEST BARGAIN IN BRONZE AGE COMICS!

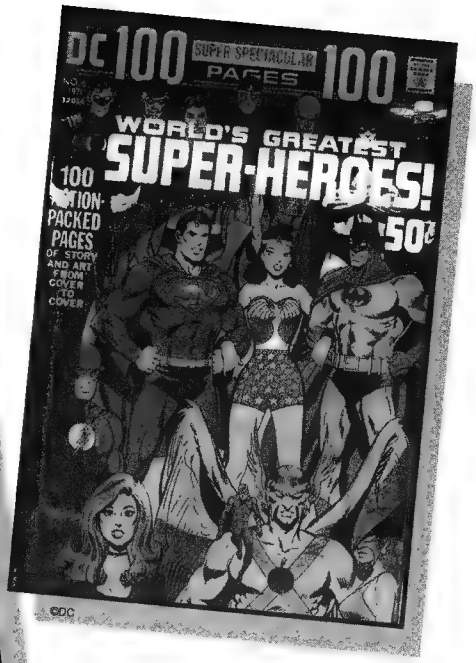
BY
ALAN BAHR

The year was 1971: I was nine years old - sitting on the floor in Anderson's Rexall Drug Store in the little town of Bagley, Minnesota- surrounded by comic books. On this particular day, after checking up on what the "usuals" were doing (Superman

At right– Neal Adams art on the wrap around cover to DC #13, 100 page.

and Jimmy O. were back in Kandor, Spidey was mixing it up with the Green Goblin, and the Avengers fought the Kree while the fate of Earth hung in the balance...), my eyes were drawn to something different! Amongst all the "skinny" comics was a huge square-bound DC. The cover proclaimed "100 shock filled pages for only 50¢!". It was not an annual or a special, it was just... well... thick! Half a buck later I was the owner of 100 Page Super Spectacular #4.

It was 96 pages (plus the covers) and like nothing I had ever seen before. Since it was mysteriously numbered "#4" the question quickly arose "what had happened to issues #1 through #3?" This numbering anomaly is still a mystery! (E. Nelson Bridwell states in the letter column of DC-22: "For reasons I can't go into- because I don't quite understand them myself- the Specs started off with #4.) Regardless of issue number, the book was definitely a keeper! Titled *Weird Mystery Tales*, it was filled with great vintage material, and it sported a cover by a talented newcomer by the name of Bernie Wrightson.


DC 100 SUPER SPECTACULAR PAGES 100
WORLD'S GREATEST SUPER-HEROES!
100 ACTION-PACKED PAGES OF STORY AND ART FROM COVER TO COVER
50¢
©DC

ABOVE LEFT: Superman #245 (Dec '71, Jan '72) Spectacular DC-7

ABOVE RIGHT: DC 100-Page Super Spectacular #6 (1971)

OPPOSITE LEFT: DC 100-Page Super Spectacular #4 (1971) The first issue.

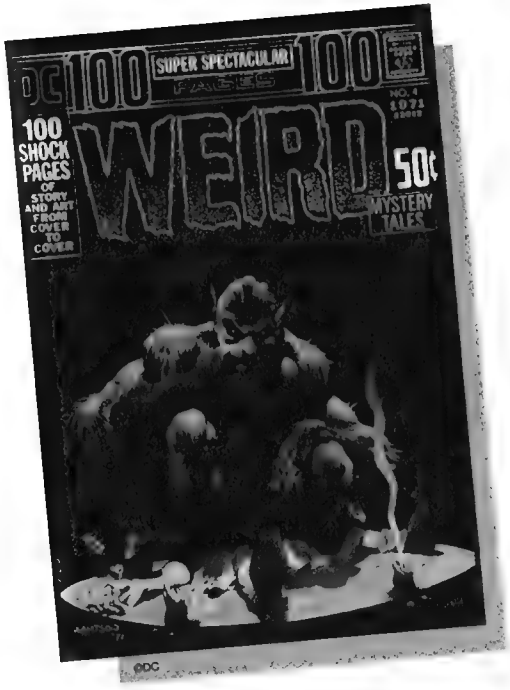
OPPOSITE RIGHT: DC 100-Page Super Spectacular #5 (1971) The 2nd issue; considered by many collectors to be one of the rarest Bronze Age book.

Although this issue ushered in a totally new format which eventually found its way into virtually every major DC title, it's quite obvious that the first three issues of the series were intended as a self-contained experimental title. This is best illustrated by the fact that these issues did not fit in with any existing titles: after #4's *Weird Mystery Tales*, #5 was titled simply Love Stories, and although #6 featured the Justice League of America- it's title, World's Greatest Super Heroes, somewhat obscured that fact. However, this strategy was apparently less than completely successful, because with #7 DC started doing the *Super Specs* by inserting the 100-page format into special issues of the lead character's own regularly published titles. Thus DC-7 was *Superman* #245, DC-8 was *Batman* #238, DC-9 was *Our Army At War* #242, DC-10 *Adventure* #416, DC-11 *Flash* #214, DC-12 *Superboy* #185, and DC-13 was *Superman* #252. Each of these issues bore two numbers on the front cover, but were identified in the indicia by the regular title numbers only.

The Super Spectaculars then vanished for a period of eight months, until #14 hit the stands in February 1973, apparently heralding the return to the original idea of a stand-alone title, but with a more familiar main character.

The wording in the cover title logo was also altered slightly, suggesting a title rather than a description, "100 Page Super Spectacular" as opposed to "100 Super Spectacular Pages". Batman led the way for this new line-up with #14, followed by: DC-15 (*Superboy*), DC-16 (*Sgt. Rock*), DC-17 (*Justice League of America*), DC-18 (*Superman*), DC-19 (*Tarzan*), DC-20 (*Batman*), DC-21 (*Superboy*), and DC-22 (*Flash*).

In the letter column of DC-22 (November 1973) E. Nelson Bridwell promised a *Shazam* issue for #23, but it was not to



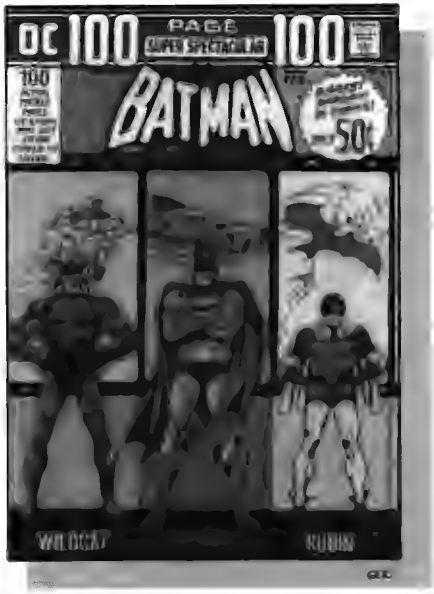
"Both Young Love and Young Romance are extremely difficult to find, especially in high grade. The scarcity of these issues is surpassed only by their predecessor, Super Spectacular #5, Love Stories... which ranks an uncontested first on my list of the rarest comic books from the modern age."

DC
$100 PRIZE CONTEST
100-PAGE SUPER SPECTACULAR
50¢
LOVE STORIES
I MAY BE RUINING MY LIFE... BUT I CAN'T HELP MYSELF!
MY SHAMEFUL PAST!
A FULL-LENGTH NOVELETTE! COMPLETE IN THIS ISSUE!
Made for Love!
MY SISTER STOLE MY MAN!
SPECIAL! TED LONG OF THE TODAY SHOW TELLS YOU
HOW TO LOOK FABULOUS!
Read one girl's shocking story- The WRONG KIND of LOVE!
15 BIG STORIES and FEATURES
100 PAGES! THE BIGGEST LOVE MAG EVER!

be. Instead, December 1973 saw the publication of *Shazam* #8 in the 100-page Super Spec format, and the majority of DC's other titles all devoted a few issues to the square-bound size within their regularly numbered series.

Over the next sixteen months the 100 page Super Spectacular format continued to appear, albeit in a haphazard fashion, throughout the DC titles. By early 1974 the words "Super Spectacular" had been completely removed from the title, the price had gone from 50¢ to 60¢, and the trademark wraparound covers had become extinct. Unlike the original DC 100 Page series, the majority of these later issues contained a mixture of new material and reprints , making them more desirable to the buying public. For this reason, the original 19 issues seem to be a bit more elusive than their post-1973 relatives, with the only exception being the romance titles.

Both *Young Love* and *Young Romance* are extremely difficult to find, especially in high grade. The scarcity of these issues is surpassed only by their predecessor, *Super Spectacular* #5, *Love Stories*... which ranks an uncontested



RIGHT
DC 100 Page Super Spectacular , DC14

first on my list of the rarest comic books from the modern age.

All of these 100 page issues, in both incarnations, are certainly well worth a second look. They are a tremendous amount of fun, a delightful challenge to locate, and the reprint stories alone are worth the price of admission. This last becomes especially true in light of the fact that the price on many of these books is $2 or less. Within the entire group of DC 100 Page Super Spectaculars there are only two issues (both Batman) which currently Guide for more than $12. Back in 1973 the cover blurbs on these books boasted that they were the "Biggest Bargain in Comics", and now, over twenty years later, this claim still rings true. ■

CBM COLLECTOR'S CHECKLIST

- ☐ DC 100 Page Super Spectaculars
- ☐ Action Comics #437 and #443
- ☐ Adventure Comics #416 (DC 10)
- ☐ Batman #238 (DC 8), #254 – #261
- ☐ Brave And Bold #119 – #117
- ☐ DC 100 Page Super Spectacular DC4 – DC6, #14 – #22.
- ☐ Detective Comics #438 #445
- ☐ Flash #214 (DC-11), #229, #232, #233
- ☐ House Of Mystery #224 through #229
- ☐ Justice League Of America #110 – #116
- ☐ Our Army At War #242 (DC-9), #269, #275
- ☐ Shazam #8, #12 – #17.
- ☐ Superboy #185 (DC-12), #202, and #205
- ☐ Superman #245 (DC 7), #252 (DC-13), #272, #278, and #284
- ☐ Superman Family #164 through #169
- ☐ Tarzan #230 – #235.
- ☐ Unexpected #157 – #162
- ☐ Witching Hour #38
- ☐ Wonder Woman #211 and #214
- ☐ World's Finest #223 – 228
- ☐ Young Love #107 – #114
- ☐ Young Romance #197 – #204

100 Page Super Spectacular Reference Chart
Compiled by Alan Bartholemew

Title/No.	Value	Month	Year
DC 100 PG Spectacular			
4	$4.00	May/Jul	1971
5	$6.00	Aug/Oct	1971
6	$4.00	Nov/Feb	1971
DC 100 PG Spectacular			
14	$6.00	Feb	1973
15	$2.00	Mar	1973
16	$2.00	Apr	1973
17	$2.00	Jun	1973
18	$2.00	Jul	1973
19	$2.00	Aug	1973
20	$2.00	Sep	1973
21	$2.00	Oct	1973
22	$2.00	Nov	1973
Action			
437	$6.00	Jul	1974
443	$6.00	Jan	1975
Adventure			
416 (DC-16)	$2.00	Mar	1972
Batman			
224	$10.00	Jul/Aug	1974
238 (DC-08)	$1.50	Jan	1979
254	$10.00	Jan/Feb	1974
255	$16.00	Mar/Apr	1974
256	$10.00	May/Jun	1974
258	$10.00	Sep/Oct	1974
259	$10.00	Nov/Dec	1974
260	$20.00	Jan/Feb	1975
261	$10.00	Mar/Apr	1975
Brave & Bold			
112	$6.00	Apr/May	1974
113	$6.00	Jun/Jul	1974
114	$6.00	Aug/Sep	1974
115	$6.00	Oct/Nov	1974
116	$6.00	Dec/Jan	1974/75
117	$6.00	Feb/Mar	1975
Detective			
438	$12.00	Dec	1973
439	$12.00	Feb/Mar	1974
440	$12.00	Apr/May	1974
441	$12.00	Jun/Jul	1974
442	$12.00	Aug/Sep	1974
443	$12.00	Oct/Nov	1974
444	$12.00	Dec/Jan	1974/75
445	$12.00	Feb/Mar	1975
Flash			
214 (DC-11)	$10.00	Apr	1979
222	$5.00	Sep/Oct	1974
237	$6.00	Jan	1975
House Of Mystery			
224	$7.00	Apr/May	1974
225	$4.50	Jun/Jul	1974
226	$4.50	Aug/Sep	1974
227	$4.50	Dec/Jan	1974/75
228	$4.50	Oct/Nov	1974
229	$4.50	Feb/Mar	1975
Justice League			
110	$4.50	Mar/Apr	1974
111	$4.50	May/Jun	1974
112	$4.50	Jul/Aug	1974
113	$4.50	Sept/Oct	1974
114	$4.50	Nov/Dec	1974
115	$4.50	Jan/Feb	1975
116	$4.50	Mar/Apr	1975
Our Army at War			
240 (DC-09)	$6.00	Feb	1979
269	$4.50	Jun	1974
275	$4.50	Dec	1974
Shazam			
8	$2.00	Dec	1973
12	$2.00	May/Jun	1974
13	$2.00	Jul/Aug	1974
14	$2.00	Sep/Oct	1974
15	$2.00	Nov/Dec	1974
16	$2.00	Jan/Feb	1975
17	$2.00	Mar/Apr	1975
Superboy			
182 (DC-10)	$4.50	May	1979
199	$3.00	May/Jun	1974
205	$3.00	Nov/Dec	1974
Superman			
245 (DC-07)	$6.00	Dec/Jan	1971/72
252 (DC-13)	$7.00	Jun	1979
272	$4.00	Feb	1974
278	$4.00	Aug	1974
284	$4.00	Feb	1975
Superman Family			
164	$1.35	Apr/May	1974
165	$1.35	Jun/Jul	1974
166	$1.35	Aug/Sep	1974
167	$1.35	Oct/Nov	1974
168	$1.35	Dec/Jan	1974/75
169	$1.35	Feb/Mar	1975
Tarzan			
230	$4.50	Apr/May	1974
231	$4.50	Jun/Jul	1974
232	$4.50	Aug/Sep	1974
233	$4.50	Oct/Nov	1974
234	$4.50	Dec/Jan	1974/75
235	$4.50	Feb/Mar	1975
Unexpected			
157	$2.75	May/Jun	1974
158	$2.75	Jul/Aug	1974
159	$2.75	Sep/Oct	1974
160	$2.75	Nov/Dec	1974
161	$2.75	Jan/Feb	1975
162	$2.75	Mar/Apr	1975
Witching Hour			
28	$1.00	Jan	1974
Wonder Woman			
211	$1.00	Apr/May	1974
214	$1.00	Oct/Nov	1974
World's Finest			
223	$4.00	May/Jun	1974
224	$4.00	Jul/Aug	1974
225	$4.00	Sep/Oct	1974
226	$4.00	Nov/Dec	1974
227	$4.00	Jan/Feb	1975
228	$4.00	Mar/Apr	1975
Young Love			
107	$1.50	Dec/Jan	1973/74
108	$1.50	Feb/Mar	1974
109	$1.50	Apr/May	1974
110	$1.50	Jun/Jul	1974
111	$1.50	Aug/Sep	1974
112	$1.50	Oct/Nov	1974
113	$1.50	Dec/Jan	1974/75
114	$1.50	Feb/Mar	1975
Young Romance			
197	$3.00	Jan/Feb	1974
198	$3.00	Mar/Apr	1974
199	$3.00	May/Jun	1974
200	$3.00	Jul/Aug	1974
201	$3.00	Sep/Oct	1974
202	$3.00	Nov/Dec	1974
203	$3.00	Jan/Feb	1975
204	$3.00	Mar/Apr	1975

MAN OF STEEL, PEN OF GOLD
JOE SHUSTER...

The true genius of Joe Shuster's art is still one of the best kept secrets in fandom!

BELOW
"Hitting upon the correct method of opperation, Steve takes over control of the now passive giant, wheels it into the sea, and directs it back to the mechanical isle." From New Comics #10 (Nov 1936).

THE TIME HAS COME, AT LONG LAST, TO RECOGNIZE JOE Shuster, the forgotten artist behind Superman.

"Forgotten?" you ask. "Surely there must be some mistake."

So it would seem- at least, at first glance. After all, when Shuster died in his Los Angeles home at the age of seventy-eight on July 30, 1992, his passing was noted around the world... and for good reason.

There's scarcely a comics reader - whether a dedicated fan or someone who only enjoyed Superman briefly as a child - who can't identify Jerry Siegel and Joe Shuster as creators of one of the most celebrated, imitated, and enduring fictional characters of the twentieth century.

Ironically, though, it's precisely because Superman is such a pivotal character that Shuster's artwork is now so often overlooked. Most studies of the Man of Steel focus almost exclusively on his impact as a "pop-culture icon" and the way he set a pattern for dozens (if not hundreds) of the costumed crime-fighters to follow. As a result, fans often tend to feel a much greater appreciation for Shuster the co-creator than for Shuster the artist.

This is not to suggest that, for all his skill, Shuster stood at the forefront of his craft. For instance, cinematic angles and atmospheric shading were far more effectively handled by Will Eisner in The Spirit and Milton Caniff in Terry and the Pirates. Dynamic movement remained the unchallenged forté of Joe Simon and Jack Kirby in such titles as *Captain America* and *Boy Commandos*. And it was Hal Foster who best combined panoramic vistas with exacting, close-up detail in Tarzan and Prince Valiant.

Still, Shuster was versatile and gifted enough to develop a unique style that ideally suited Siegel's scripts. True, the simplicity of his images may have deprived his work of some of the prestige that was lavished on others in the comic art pantheon. But the lack of affectation in Shuster's drawings, his superior sense of layout, his use of humor, and the expressiveness of his characters... all were critical to demonstrating the full potential of the Man of Steel.

Four months before Shuster died, I had the rare privilege of interviewing him in connection with a newspaper article I was writing for my employer, the Toronto Star. For the first time in nearly a decade, Shuster (who was frail in health, but consistently cheerful and generous) agreed to talk to a member of the press. His willingness stemmed from the fact that someone was curious about his formative years in

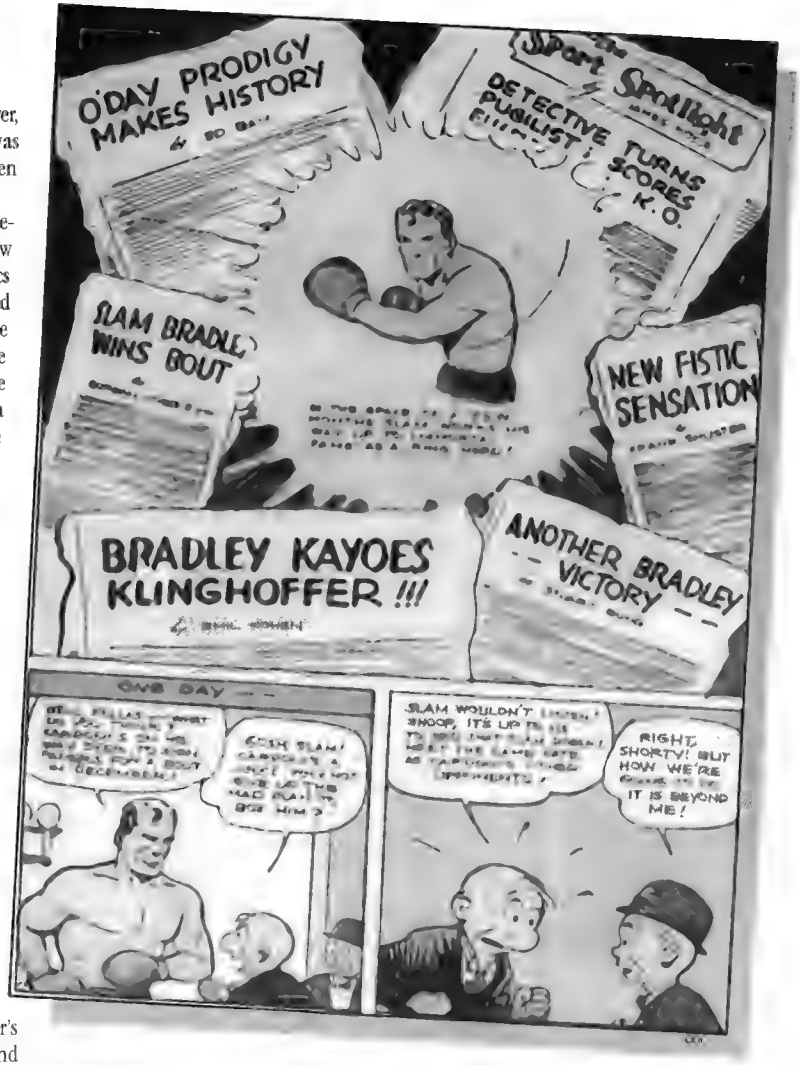
Toronto... a subject that had rarely, if ever, arisen in previous interviews. Shuster was born there in 1914 and spent the first ten years of his life claiming Toronto as home.

It was only during the course of our wide-ranging conversation that I realized how deeply Shuster cared about humor in comics and how keen he was to inject light-hearted motifs into his work. Since then, I've come to believe that Shuster is often denied the credit he deserves as an artist, because of the "deceptive simplicity" of his style... a simplicity that goes hand in hand with the innocence of humor.

Where did this love of humor come from? Why, the comics themselves, of course. Shuster spoke at some length about sitting on his father's knee at the age of three or four and listening to him read dialogue from the word balloons on the Star's comics pages. Young Joe would gaze intently at the pictures and then bring them to life in his mind. Weekends held even more promise because the comic supplements were published in brilliant color!

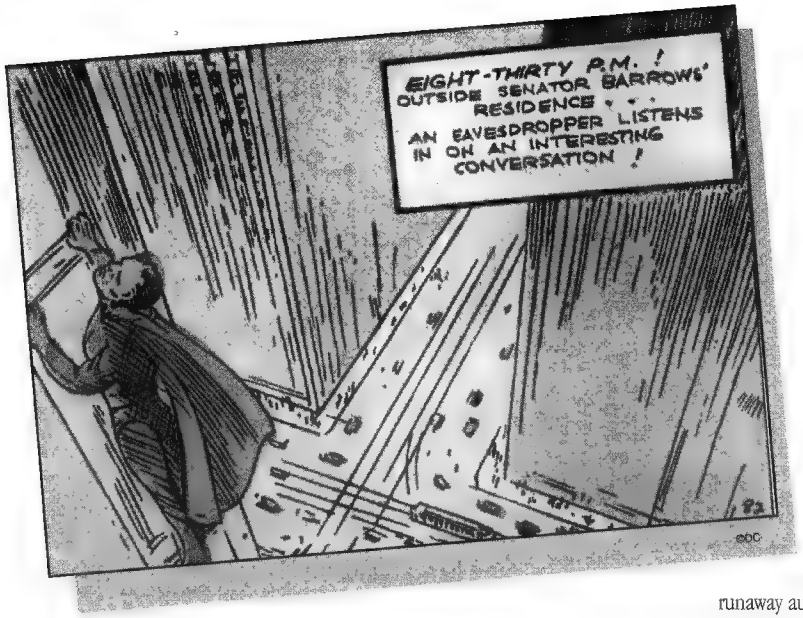
Father-and-son sessions with the comics became a daily ritual. Even after Joe learned to read for himself, he still considered the same strips his favorites. At the top of the list was Little Nemo in Slumberland, Winsor McKay's classic series about the wildly surreal dreams of an ordinary little boy. It is this strip, more than any other, that sparked Shuster's love of fantasy and science fiction, and inspired him to pursue those subjects as a cartoonist. Along with Little Nemo, Shuster also had a particular fondness for Harold Knerr's The Katzenjammer Kids, Billy DeBeck's Barney Google and Frederick B. Opper's Happy Hooligan.

Shuster also developed a great love for silent movies during his childhood in Toronto. Here too, he preferred comedy, especially the broad, physical escapades of Harold Lloyd, Buster Keaton, and Charlie Chaplin. On the serious side, the gallant and swashbuckling Douglas Fairbanks Sr. quickly became his number one matinée idol. So when the time came to depict the new hero on paper, Shuster naturally pictured the dashing well-muscled Fairbanks as a model for Superman. Meek, bumbling, bespectacled Clark Kent was largely patterned after Lloyd but also encompassed some of Shuster's image of himself.


O'DAY PRODIGY MAKES HISTORY
Sport Spotlight
DETECTIVE PUGILIST TURNS SCORES K.O.
SLAM BRADLEY WINS BOUT
NEW FISTIC SENSATION
BRADLEY KAYOES KLINGHOFFER !!!
ANOTHER BRADLEY VICTORY
ONE DAY
SLAM WOULDN'T LISTEN! WHOOP, IT'S UP TO HIS
RIGHT SHORTY! BUT HOW WE'RE
IT IS BEYOND ME!

ABOVE
Note the difference between the facial "style" of Sam Bradley and Shorty. From Detective Comics #10 (Dec 1937).

After moving to Cleveland, Ohio, Shuster discovered, to his delight, that Jerry Siegel was also a film buff– a coincidence that enabled their collaboration to function even more smoothly. Siegel's scripted directions often included movie terminology



LEFT
Instead of drawing Superman in a close-up in the middle of the panel, Shuster moved him to the extreme left. From Action Comics #1 (Jun 1938), page 11, panel 4.

FACING PAGE
A towering robot smashes skyscrapers with pincered claws while derailing a train and setting fires with beams of light. From New Comics #10 (Nov 1936).

("wide-angle shot", "tracking sequence", etc.), which allowed Shuster to clearly envision these scenes in his mind. The pen-and-ink results, whether in Superman or their other strips, frequently had a visual elegance that was actually based on a cinematic eye. Shuster's art first appeared in comic books as early as 1935 (*New Fun* #6, October), and was surprisingly accomplished for a man in his early twenties. Furthermore, the pre-Superman work hinted that Shuster had the potential to match (or, at least, closely approach) the visual virtuosity of other cartoonists. But as *Action Comics* #1 rolled around, Shuster made a conscious and deliberate swing toward a simpler more direct artistic approach that better suited the Man of Steel.

A good example of his early style can be found in the Federal Men story in *New Comics* #10 (November, 1936). Federal Men had begun some months earlier as a fairly routine strip about government agents tracking down criminals. However, for a brief period, Siegel's scripts took off on a science-fiction tangent that centered around a threat by gigantic robots. Freed of mundane "cops-and-robbers" constraints, Shuster contributed four dynamic pages of art, with a tour de force on page three.

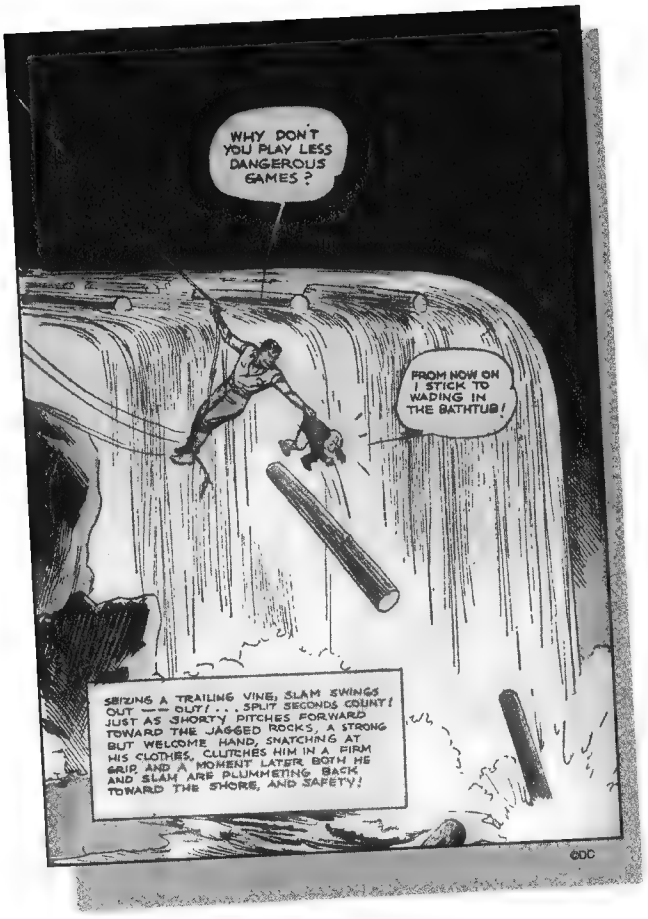
Instead of the customary, regimented, six-panel format, Shuster created a breath-taking, three-panel spread, in which a large, L-shaped panel occupies the left half and bottom third of the page. Within the elongated, left-hand portion of the panel is a towering robot that smashes skyscrapers with its pincered claws, while derailing a train and setting fires with beams of light from its metallic eyeholes. Although the robot is pictured in the distance, our gaze is drawn to the creature through Shuster's canny use of perspective in the bottom third of the page. Here, in a wide plaza full of fleeing pedestrians and runaway automobiles, Shuster accentuates the converging lines of streetcar and railway tracks to lead our eyes into the heart of the cataclysm.

Meanwhile, the other two panels on page three let us catch our breath, as Shuster shifts to a standard long shot of the robot wading into the ocean, away from the scene of destruction. The final panel brings the action closer with a medium shot of the hero and his aide repairing the robot's control mechanism.

What we see here, especially in the panoramic panel, is a somewhat sketchy style that lacks the finesse of Shuster's more acclaimed contemporaries. But also clearly evident is an artist in total control of his medium. He uses sketchiness to suggest frantic movement, and sends our eyes scurrying across the busy page, while leading us back to a focal point and modifying the tone and pacing through varying types of shots in the two smaller panels.

This invigorating boldness can also be seen on page 11 of the Slam Bradley story in *Detective Comics* #12 (February, 1938). Slam's sidekick, Shorty, is trying to elude a pair of criminals by leaping onto logs that are floating downstream. Too late, Shorty realizes he's headed for a waterfall. By the time we get to the last panel on page ten (a right-hand page), Shorty is on the brink of doom, while Slam hurries to his rescue. Then we turn the page and– wham!– our eyes are treated to the visceral power and delight of what was a rarity in those days: a mid-story page devoted to a single panel. In typical swashbuckler fashion, Slam swings out to snatch Shorty off the waterfall, whose deadliness is accentuated by the blackness of the night sky and by logs crashing into rocks

HITTING UPON THE CORRECT METHOD OF OPERATION, STEVE TAKES OVER CONTROL OF THE NOW PASSIVE GIANT, WHEELS IT INTO THE SEA, AND DIRECTS IT BACK TO THE MECHANICAL ISLE
FACING A TERRIBLE FATE AT THE HANDS OF THEIR OWN HORRIBLE CREATION, THE MEN ON THE ISLE SHOUT FRANTIC ORDERS ——
HE'S LOOKING FOR BATTLE AND WE'LL GIVE IT TO HIM! OPEN THE HANGARS!
TROOPS... AEROPLANES... CANNONS!... ALL ARE INEFFECTIVE AS THE DESTROYING DEMON RUNS WILD -- SMASHING, TEARING, STAMPING, CRUSHING! ATTACKING SKYSCRAPERS AS THO THEY WERE BUT ANT-HILLS, UPROOTING RAILWAYS, GRINDING TRAFFIC INTO A GORY PULP -- THE ROBOT IS ONE SOLID FIEND OF DARKNESS: TERRIBLE, YET MAJESTIC, IN ITS FURY!


WHY DON'T YOU PLAY LESS DANGEROUS GAMES?
FROM NOW ON I STICK TO WADING IN THE BATHTUB!
SEIZING A TRAILING VINE, SLAM SWINGS OUT — OUT! . . SPLIT SECONDS COUNT! JUST AS SHORTY PITCHES FORWARD TOWARD THE JAGGED ROCKS, A STRONG BUT WELCOME HAND, SNATCHING AT HIS CLOTHES, CLUTCHES HIM IN A FIRM GRIP, AND A MOMENT LATER BOTH HE AND SLAM ARE PLUMMETING BACK TOWARD THE SHORE, AND SAFETY!
©DC

far below. Once again, Shuster brings us a cinematic thrill through sheer technique.

It was also at this time that humor and caricature also began to become more prominent in Shuster's pre-Superman work. In a Slam Bradley story in *Detective Comics* #10 (December, 1937), we see a typical contrast in facial styles between the realistic Slam- actually, a dry run for Superman himself- and the "cartoony" Shorty. If he had wanted to, Shuster clearly could have drawn Shorty (and his pal, Snoop) In a manner more closely related to Slam. Instead, betraying his affection for the humor strips that he had discovered as a child, he adopted a lighter approach for the secondary characters. This style gave Slam Bradley (and later Superman) a more engaging and accessible tone that lent the strips an air of cheerfulness and fun, while maintaining a high level of excitement.

And, Shuster knew, it was excitement that readers wanted first and foremost. For instance, in Superman's very first adventure in *Action Comics* #1 (June, 1938), Shuster makes good use of the high angles, dizzying perspectives, and sketchiness that were evident in the Federal Men story cited earlier. In the fourth panel on page 11, Superman eavesdrops on a conversation by flying to the outside wall of an office building and dangling by his fingertips from the outside window ledge. Instead of drawing Superman in a close-up in the middle of the panel, Shuster moved him to the extreme left. This allows us to see, in the rest of the panel, a city intersection far below, complete with tiny cars and dot-like pedestrians. In this instance, Shuster's sketchy style neatly emphasizes the great height to which Superman has flown.

Wherever possible, Shuster also tried to match the exhilaration of the movies by copying the cinema's quick-cutting shifts in perspective. It's a technique he uses to good effect on page one of the Superman story in *Action Comics* #14 (July, 1939) to plunge us right into the tale. First, the splash panel sets up a colorful and kinetic (though symbolic) race between the Man of Steel and a locomotive. Panel two capitalizes on this sense of movement, as a train rushes toward us while suffering disaster. Instead of showing us the aftermath of the wreck, panel three cuts immediately to a close-up of a newspaper headline, leaving us to make an imaginative leap of the mind. Then panel four leaps up to find Superman flying at a dizzying height, only to have him drop suddenly through a subway grating in panel five. It's hard to imagine a cleaner, faster, more economical way of depicting this sequence.

Similarly, there's a fluid grace to the showdown between the Man of Tomorrow and a fighter plane on page eight of the Superman story in *Action Comics* #22 (March, 1940). It should be noted that by this point Shuster had largely abandoned the unusual page designs that were evident in the early Slam Bradley tales. The reasons for this change are unclear, but it's possible that Superman's massive popularity and Shuster's mounting workload left him little time for playfulness or experimentation. Instead, he adopted a fairly consistent approach of using eight identical rectangular panels per page. This forced Shuster to be as inventive as possible in lending a sense of movement to the stories. And this he does with great skill in *Action* #22, as he whisks us from fuselage to cockpit to wing to propeller, then up for an aerial view, down with Superman in free-fall, to earth for a hard landing and, finally, a low-to-the-ground shot of Superman preparing for the plane's next attack.

As Superman's popularity soared, Shuster continued to develop his technique. But he never intensified the realism in his depiction of leading characters, such as Lois Lane or Perry White. Not even the resounding success of the gritty, vengeful Batman– DC Comics' other superstar of the early '40s–

tempted Shuster (or Siegel) to give Superman a tougher edge.

We can only speculate about the degree of proficiency that Shuster might have achieved if his career had spanned as many decades as the work of Will Eisner, Jack Kirby, and other first-rank comics artists. Unfortunately, the bitter lawsuit that Shuster and Siegel launched against DC Comics in the mid-'40s effectively killed Shuster's livelihood and reduced Siegel's output to a trickle during the '50s and '60s.

It's worth remembering that the final comic-book stories by Siegel and Shuster appeared in the six issues of Funnyman, the adventures of a clownish crime-fighter, published in 1947 and 1948. Funnyman offers further confirmation of Shuster's abiding taste for humor and his fondness for laughter amid the thrills.

Only in the mid-1970s did the lives of Siegel and Shuster improve materially. Concerned comics professionals and fans, having learned how far their idols had fallen, initiated a widely publicized campaign urging DC Comics to help the men who had given the world so much pleasure. DC eventually provided Superman's co-creators with pensions for life, as well as other bonuses.

Clearly, Siegel and Shuster have left us a cultural legacy of monumental significance. And even if Shuster is remembered as nothing more than Superman's co-creator, his place in comics history is assured. But it would be a shame to forget the artistic accomplishments of this gifted cartoonist... who put such great passion, zeal, child-like joy, and love of the medium into his considerable body of work. ■

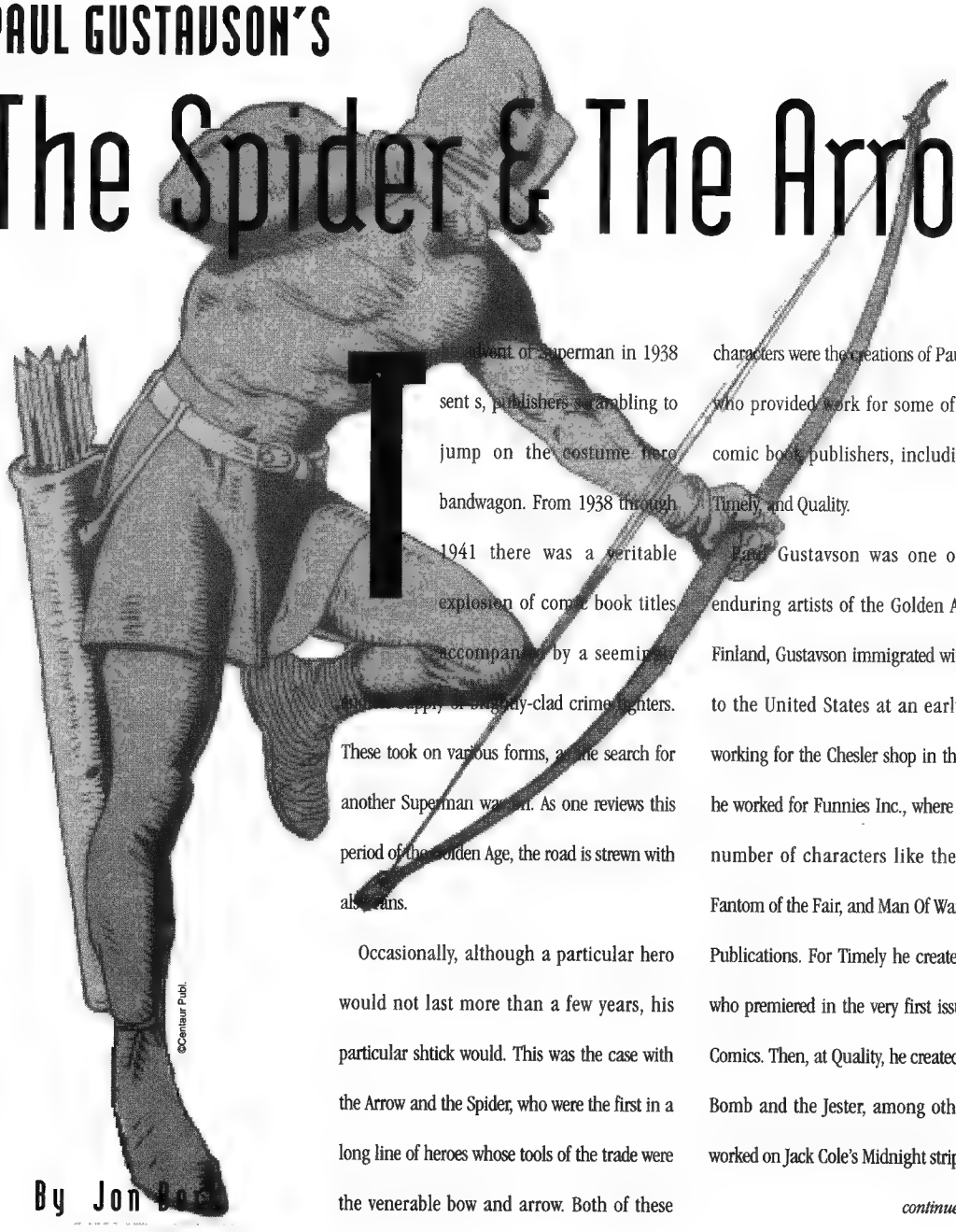
Henry Mietkiewicz, 44, a comic book reader and DC fan since the age of eight, is a staff writer for the Entertainment department of The Toronto Star, Canada's largest daily newspaper.

FACING PAGE: A rarity in early comics Shuster devotes a single mid-story panel to this stunning waterfall rescue scene from Detective Comics #12 (Feb 1938).

BELOW: Shuster whisks us from fuselage to cockpit to wing to propeller in this stunning page from Action Comics #22 (Mar 1940).

PAUL GUSTAVSON'S

The Spider & The Arrow



By Jon Berk

The advent of Superman in 1938 sent publishers scrambling to jump on the costume hero bandwagon. From 1938 through 1941 there was a veritable explosion of comic book titles accompanied by a seemingly endless supply of tights-clad crime fighters. These took on various forms, as the search for another Superman was on. As one reviews this period of the Golden Age, the road is strewn with also-rans.

Occasionally, although a particular hero would not last more than a few years, his particular shtick would. This was the case with the Arrow and the Spider, who were the first in a long line of heroes whose tools of the trade were the venerable bow and arrow. Both of these characters were the creations of Paul Gustavson, who provided work for some of the earliest comic book publishers, including Centaur, Timely, and Quality.

Paul Gustavson was one of the more enduring artists of the Golden Age. Born in Finland, Gustavson immigrated with his family to the United States at an early age. After working for the Chesler shop in the late 1930s, he worked for Funnies Inc., where he created a number of characters like the Arrow, the Fantom of the Fair, and Man Of War for Centaur Publications. For Timely he created the Angel, who premiered in the very first issue of Marvel Comics. Then, at Quality, he created the Human Bomb and the Jester, among others. He also worked on Jack Cole's Midnight strip.

continued on page 60

Comic Books For Sale

Almost all of the books listed here have very nice cover gloss and off-white or white pages. Even VGs are very attractive books.

Amazing Adventures #2 FN+ $210
Amazing Adventures #4 FN- $100
Amazing Adventures #5 VG/FN $90
Amazing Adventures #6 VF- $250

Amazing Adult Fantasy #9 FN+ $160
Amazing Adult Fantasy #10 FN- $125
Amazing Adult Fantasy #11 FN- $125
Amazing Adult Fantasy #13 FN $150
Amazing Adult Fantasy #14 FN/VF $275

Astonishing #14 VF/NM $110

Journey Into Mystery #16 FN+ $100
Journey Into Mystery #17 FN/VF $125
Journey Into Mystery #18 FN/VF $140
Journey Into Mystery #19 FN/VF $150
Journey Into Mystery #20 VF- $180
Journey Into Mystery #23 VG $40
Journey Into Mystery #25 VG+ $45
Journey Into Mystery #26 FN- $55
Journey Into Mystery #28 VF- $150
Journey Into Mystery #30 FN/VF $100
Journey Into Mystery #33 FN/VF $130
Journey Into Mystery #56 FN $45
Journey Into Mystery #58 FN- $40
Journey Into Mystery #59 VG/FN $30
Journey Into Mystery #60 VG/FN $25
Journey Into Mystery #62 VG/FN $45
Journey Into Mystery #64 FN/VF $55
Journey Into Mystery #65 FN/VF $60
Journey Into Mystery #66 FN/VF $80
Journey Into Mystery #68 FN $40
Journey Into Mystery #69 FN/VF $60
Journey Into Mystery #71 FN- $35
Journey Into Mystery #72 VG $25
Journey Into Mystery #73 FN+ $100
Journey Into Mystery #74 FN- $40
Journey Into Mystery #75 FN $45
Journey Into Mystery #76 VG/FN $25
Journey Into Mystery #78 FN/VF $110
Journey Into Mystery #80 VG/FN $30
Journey Into Mystery #81 VG $25
Journey Into Mystery #82 FN- $35

Mystic #55 VF- $60
Mystic #57 VF/NM $85
Mystic #58 VF $70
Mystic #60 VF $70

Mystical Tales #6 VF/NM $110
Mystical Tales #7 VF+ $90

Strange Tales #49 VG/FN $40
Strange Tales #78 FN- $80
Strange Tales #80 VG/FN $40
Strange Tales #84 FN+ $85
Strange Tales #85 FN/VF $60
Strange Tales #86 VG/FN $35
Strange Tales #88 FN/VF $60
Strange Tales #89 FN- $120
Strange Tales #90 FN- $40
Strange Tales #95 VF- $70
Strange Tales #97 VG/FN $90
Strange Tales #98 FN/VF $50
Strange Tales #100 FN $40

Tales Of Suspense #8 FN $100
Tales Of Suspense #9 FN- $140
Tales Of Suspense #12 FN/VF $125
Tales Of Suspense #13 VG/FN $80
Tales Of Suspense #14 FN/VF $125
Tales Of Suspense #15 VF- $175
Tales Of Suspense #16 VG+ $80
Tales Of Suspense #17 VG/FN $75
Tales Of Suspense #18 FN/VF $115
Tales Of Suspense #19 FN/VF $115
Tales Of Suspense #21 VF- $125
Tales Of Suspense #22 FN+ $70
Tales Of Suspense #35 VG+ $45

Tales To Astonish #2 NM- $900
Tales To Astonish #5 VG- $80
Tales To Astonish #7 FN+ $150
Tales To Astonish #8 VG $70
Tales To Astonish #9 VF- $250
Tales To Astonish #14 VG+ $60
Tales To Astonish #16 VF $225
Tales To Astonish #17 FN+ $100
Tales To Astonish #18 VG/FN $75
Tales To Astonish #19 FN- $85
Tales To Astonish #26 FN/VF $110
Tales To Astonish #28 VF/NM $175

World Of Fantasy #6 VF+ $80
World Of Fantasy #7 VF/NM $110

World Of Mystery #4 VF/NM $135
World Of Mystery #5 VF+ $80

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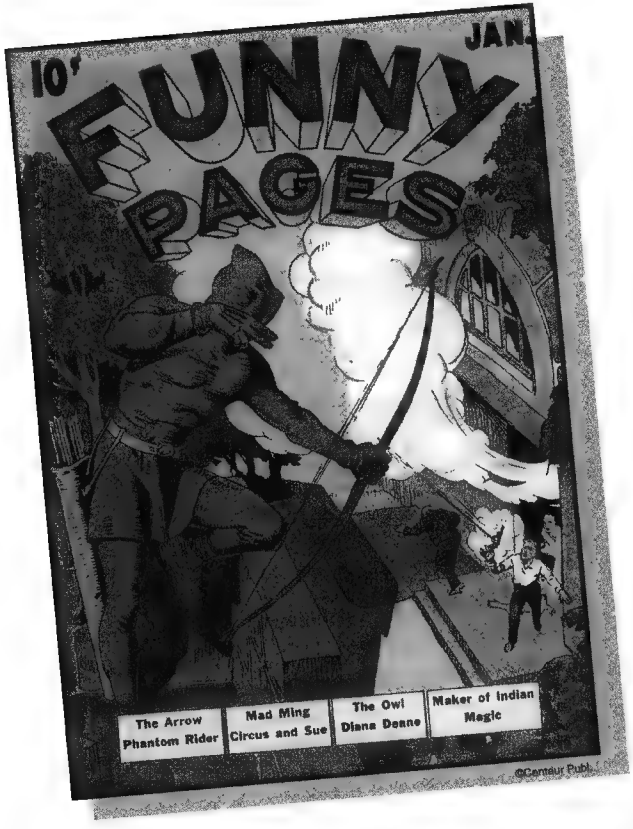


THE ARROW

The Arrow first appeared in *Funny Pages* Vol. 2/#10 (September 1938), a mere three months after the debut of Superman. At this time *Funny Pages* was published by Centaur, who had consolidated the titles of two of the very first publishers of original comics material... Comics Magazine Co. and Chesler. By March of 1938 all the titles were published under the Centaur publishing banner. The Arrow was the first foray by Centaur into the world of costumed heroes. He was soon joined by Amazing Man, Iron Skull, the Shark, Masked Marvel, and the previously mentioned Gustavson duo - the Fantom and Man of War. Much of the early work was produced by the Funnies Inc., a production "shop" run by Lloyd Jacquet. (Funnies Inc. is often referred to as the "Lloyd Jacquet shop".) The shop also produced comics for Timely, which accounts for the "overlap" of artists. Jacquet shop legends Carl Burgos and Bill Everett went on to greater fame as the creators of the Human Torch and Sub-Mariner.

(As an aside, it should be noted that the Centaur publishing house died amazingly early... despite the fact that the comic book marketplace continued to grow. Some suggest the premature death of this classic and historically important early comic book producer in 1942 was caused by "raiding" from larger publishers who were constantly hiring artists away from smaller publishers with promises of more work, more fame, and most of all, more money (via higher page rates). Others have proposed that increased competition from the myriad of new titles that were inundating newsstands caused Centaur to stop publishing. But whatever the cause, Centaur remains both an enigma (especially for Timely collectors) and continues to be one of the great "uncharted" frontiers of our hobby.)

To say that the Arrow was a mysterious character would be a gross understatement. It was not until *Funny Pages* #37 (May 1940) that the reader actually caught a glimpse of his face, which was perpetually hidden by his monk-like hood. The Arrow's secret identity (Ralph Payne) was not revealed until his final appearance in *The Arrow* #3 (October 1941) in a story drawn by subsequent artist Bob Lubbers. His own man-servant remarks in *Funny Pages* Vol. 3/#2 (March 1939) as the Arrow takes off after some escaped convicts: "...'e's a strange man - comes and goes in the night - never saying when or where ...'e's going. I've worked for him for fifteen years an' I know nothing about him".

The Arrow is described as a "modern Robin Hood who fights crime with all his might - with a bow and arrow". The plots generally were thin. Most of the early adventures involved encounters with criminals (every crime boss seemed to be named "Dutch"), escaped convicts, threatened heirs, etc. The Arrow was a little hard to warm up to. He was a sullen and taciturn character that dealt with wrongdoers in a straightforward fashion. When he did speak, his words were as cold as his shafts of steel: "Don't anyone move or I'll seal your doom forever". When you are nearly seven feet tall and can tear manacles out of walls with your bare hands, people tend to listen.

He also had no compunction about pinning an adversary's wrist to a wall with one of his arrows... and these were his lucky foes. The unlucky ones often ended up with a quick and fatal arrow in the chest. As a policeman observed in *Funny Pages* Vol. 3/No. 1 (February 1939), the Arrow is "the only guy who can straighten things out that we can't touch! The underworld fears him more than they do us." One simply did not mess with the Arrow.

Besides the deadly accuracy of his "shafts of flying death", the Arrow was incredibly strong. One story depicts him as he takes on a whole mob of thugs by himself. Another shows him climbing up a rugged wall, diving out of a building, hooking onto a powerboat, and breaking the steering chain in his hands. In one story (*Funny Pages* #39, July 1940) he stops a submarine from blowing up a ship by jumping from a plane and redirecting a moving torpedo shot from the sub!

Beginning with *Funny Pages* #37 (May 1940) the Arrow commenced to take on terrorists as they invaded American shores. After foiling the terrorists in this issue he accepts the offer of U.S. Intelligence to fight for Uncle Sam. Interestingly, the thrust of these stories is to avoid having the United States drawn into the war. (Remember, this is still eighteen months before Pearl Harbor.) Such stories as this reflect the split of public opinion about the involvement of the U.S. in the European conflict. Compare these tales to those published by Timely, which had its heroes fighting Nazis months before the U.S. entered the war.

The Arrow appeared in Funny Pages from September 1938 until the last issue (#42) cover dated October 1940. Then the Arrow appeared in his own short-lived title, *The Arrow*, which are dated October 1940, November 1940, and October 1941. The first issue reprinted stories from two issues of the *Funny Pages*, Vol. 3/No. 1 and Vol. 3/No. 3 (February and April 1939). The second issue contained one new Arrow story by Bob Lubbers and reprinted stories from *Funny Pages* Vol. 3/No. 4 and Vol. 3/No. 5 (June and July 1939). The final issue featured two new Arrow yarns.

Before turning to Gustavson's other archer, it should be noted that while some of the interior art on the strip was uninspired, the covers that featured the Arrow were impressive. All were quietly dramatic. The cover to Vol. 4/No. 1 (January 1940)

OPPOSITE PAGE:
Funny Pages #34 (Jan 1940)

BELOW:
Funny Pages #39 (Jul 1940)

ALIAS the SPIDER
A DARING FIGURE STREAKS FROM HIDING IN A SOUTHERN CEMETERY... THEN THE TWANG OF A BOW-STRING, AND A BLAZING ARROW KNIFES THE AIR. THE SPIDER HAS STRUCK!
BUT HIS TARGET SHIFTS... AVOIDING THE DEADLY SEAL...
SPUNG!
HE RUNS OFF INTO THE DARKNESS
©Centaur Publ.

with its simple but dynamic composition, is one of the most underrated classic covers of the Golden Age.

THE SPIDER

In contrast to the morose and mysterious posture of the Arrow, the Spider was a verbose and jocular fellow. When mixing it up with his adversaries, he traded one-liners as well as punches. While the Arrow's attire was mundane, the Spider was outfitted in shorts and a bright yellow blouse. Appearing first in Quality's *Crack Comics* #1 (May 1940), he continued until *Crack Comics* #30 (August 1943) when he spun his last tale. The actual title of the feature was "Alias...The Spider", which hails from the text of his premiere story. There he follows some crooks and "...changes his clothes to that of his alias...The Spider".

The Spider shared *Crack Comics* with an amazing line-up (Lou Fine's Black Condor, George Brenner's the Clock, and others) that made the word Quality an accurate adjective with which to describe the contents. In addition to Fine, Everett Arnold's Quality Comics showcased some of the most revered (and highly collectible) artists of the Golden Age... including Will Eisner, Jack Cole, and Reed Crandall, among others. Many who avidly collect this historic publisher suggest that, as a company, the Quality art staff produced the finest work of the era. Certainly, Gustavson benefited from having such illustrious cohorts... his art on the Spider was more refined and dramatic than his Arrow work, using more detail and layouts that weren't bound to conventional panels (a technique that the great Lou Fine used very effectively).

The Spider's alter ego, Tom Hallaway, seemed to be known to everyone... particularly since he didn't wear a mask. Each story's dramatic introduction mentioned Tom by name:

"Young Tom Hallaway in his role of Alias the Spider is always to be found where the fight for justice is the most furious. With his deadly bow he has yet to feel defeat by the lawless..."

Or "A champion of justice whose weapons are a steel bow and blazing arrows which carry his seal... This is Alias the Spider..."

Or "A modern David who fearlessly stalks the Goliath of crime, the Spider reaches out to crush those beyond the power of the law".

The Spider was not without his gimmicks. His stories often featured trick arrows. Additionally, the Spider had his own special car called the "Black Widow" (an apparent influence from the Green Hornet and the Batman). The Spider fought his share of common criminals and rescued damsels from the dire schemes of mad scientists. His most outlandish story depicts him following green monsters into the sewer system. There he uncovers the sinister plot of the monstrous leader who plans to paralyze New York and the rest of the world with nerve gas and then conquer the population with his army of 100 million lackeys that wait patiently underground for his signal. The army is kept in line by the leader's brain control machine. The Spider challenges the leader to a duel– his bow against the villain's ray gun. Needless to say, the Spider saves the day.

The Spider also came up against such professional bad guys as "the Cricket", "the Crow", and, after World War II began, "the Yellow Scorpion".

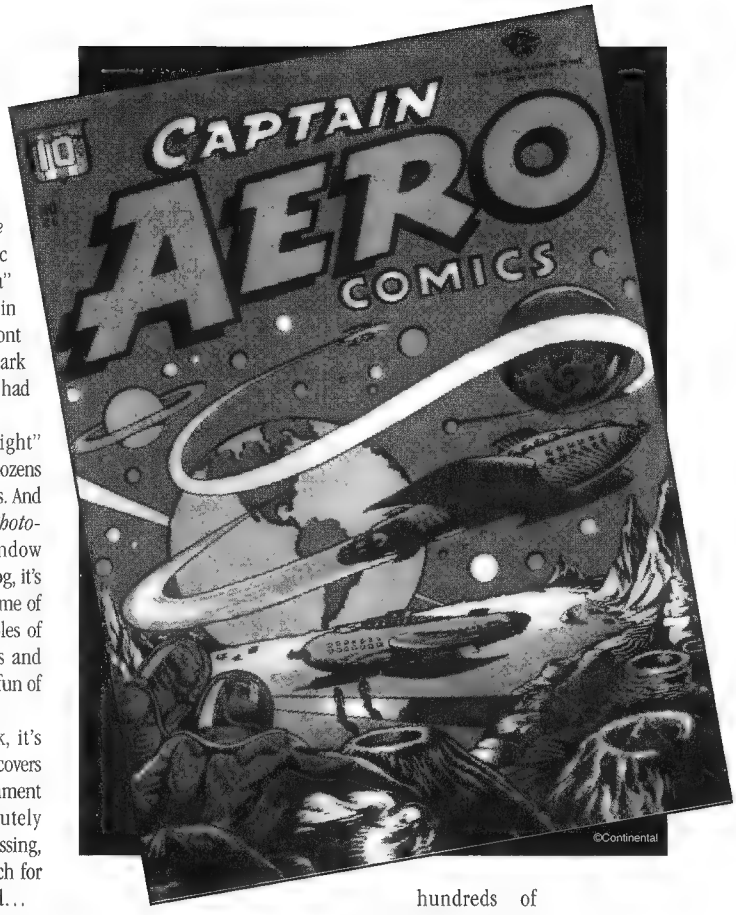
One should not, however, be lulled into the false belief that the idle chatter of the Spider meant he was nonviolent. Behind his carefree exterior he could be as ruthless and unrelenting as the Arrow. More than one story showed his arrow aimed directly at an antagonist's head! Often the Spider used an arrow that would release "the Web", a substance that would envelop his enemies, slowly constrict around them, and finally crush the life out of them. Criminals who had the misfortune to be caught in these sinister strands of vigilante justice were not long for this world.

One could say that both the arrow and The Spider were just as original and colorful as Green Arrow... and maybe even more compelling because of the grittier content. Yet unlike their arrow wielding counterpart at DC, these two characters never became leading figures in the pantheon of costumed heroes that paraded through the Golden Age. Maybe history and fandom will ultimately give proper credit to these early archers for their contribution to the historical and literary development of the early comic book "hero". and maybe not. Perhaps. ■

CBM'S UNSEEN GOLD

"THE MISSING CAPTAIN AERO"

BY MATT NELSON



The prerequisite for a comic to be considered "unseen gold" is that it must be one of the hundred or so books **not** pictured in Ernie Gerber's *Photo-Journal Guide* to Comic Books. Just as Overstreet's first *Price Guide* revolutionized comic collecting in 1970 by providing an index of the "10¢ era" (1933-1961) books, Gerber's *Photo-Journal* (published in 1989) gave collectors a four-color look at most of the front covers from this era. Many feel that Gerber's landmark book is one of the reasons the Golden Age market has had such a resurgence.

Cover artist Alex Schomburg became an "overnight" sensation when collectors were finally able to peruse dozens of his famous World War II covers and other great works. And for those who buy old comics via mail order, the *Photo-Journal* lets one indulge in the ultimate "window shopping"... and whether on the stands or in the catalog, it's the impact of the cover that usually makes the sale. Some of the mythical "unseen Gerber 100" are merely examples of second tier run. Others may have sensational covers and stories, while still others may not exist at all! That's the fun of exploring for Unseen Gold.

Before moving on to the first Unseen Gold book, it's important to underscore one thing. Even though some covers are missing from Gerber's book, I feel his accomplishment deserves nothing but pure praise! With an absolutely astonishing 21,000 covers pictured and a paltry 100 missing, his "success rate" is an astronomical 99.99%! So much for introductions, now let's look at this months Unseen Gold...

Captain Aero #26 (August 1946) published by Holyoke. In my early years of collecting Golden Age comics one particular artist made a lasting impression - L. B. Cole. Much of his cover art was first seen by many, not on the books themselves, but in the pages of the *Overstreet Annual Price Guide*. In fact it was in *Overstreet* #11, which contained a feature article on L.B. Cole, where many collectors first saw *Suspense* #8, one of the greatest Cole covers.

A few years later I was introduced to Gerber's *Photo-Journal*. Many a night thereafter was spent appreciating the hundreds of covers Cole did in his twenty-five years of drawing comics. But one cover eluded me - *Captain Aero* #26. I didn't pay much attention to it as the other six L.B. Cole *Captain Aero* covers were, in my opinion, not exceptional examples of his work at that time. I inductively assumed that this seventh Cole cover was rendered in a similar vein. A couple of years later I was talking with a friend about L.B. Cole, when *Captain Aero* #26 came up in the conversation. He owned a copy and claimed the cover was

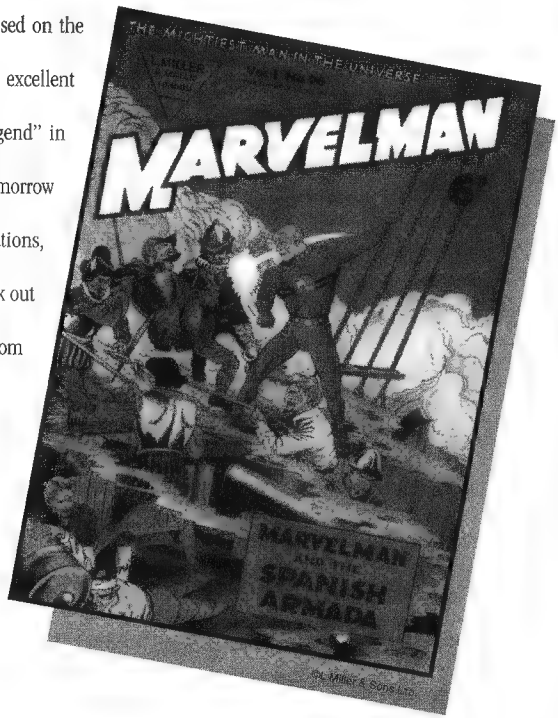
continued on page 79

The ORIGIN OF

In America Captain Marvel died... but in England

Marvelman, often billed as England's first original superhero, is a harbinger of Britain's Silver Age... and perhaps the final exhalation of America's Golden Age. By 1953 the vast majority of superheroes was on the ropes... in the United States their day, it seemed, was done. With rare exception, even the few survivors (and their weren't many) suffered a level of popularity that merely shadowed the fame they enjoyed in the previous decade.

1953 also saw National Periodicals (DC) poised on the verge of a historic legal victory (see Peter Klee's excellent article entitled "Protecting Ownership Of A Legend" in *CBM* #20 for more details). Superman, Man of Tomorrow and champion of National Periodicals Publications, after a long legal harangue, seemed ready to knock out the Big Red Cheese, Captain Marvel, challenger from



RIGHT: Marvelman #96 (Jun 18, 1955) A nice cover- the story inside has been reprinted in the USA.

FACING PAGE: Marvelman #67 (Nov 27, 1954) Your chance to join the mightiest club in the universe...

by Matthew H. Gore

MARVELMAN

all they did was change his name!

Fawcett Publications. The successful introduction of Superman in issue #1 of *Action* ensured the survival of comic books as a medium, the steady growth of National, and the character's imitation.

It seems that back in '39, Roscoe K. Fawcett's editorial director, Ralph Daigh, asked editor Bill Parker, "to supply a written description of a unique superhero to be featured in a comic book". Like so many other publishers, Fawcett wanted to capitalize on the growing demand for superheroes. The result was *Whiz Comics*' Captain Marvel, who had the rare distinction of outselling even Superman, for a number of years and becoming the best-selling superhero of the 1940s.

National moved quickly to file a plagiarism suit against Fawcett, claiming that Captain Marvel was

ABOVE: Young Marvelman Magic - In Space (mid-1950s) One of the paint books.

such a close imitation of Superman that he infringed on their copyright. The battle raged on between the two comic giants throughout the 1940s and even into the 1950s. Eventually, legal pendulum began to swing in DC's direction.

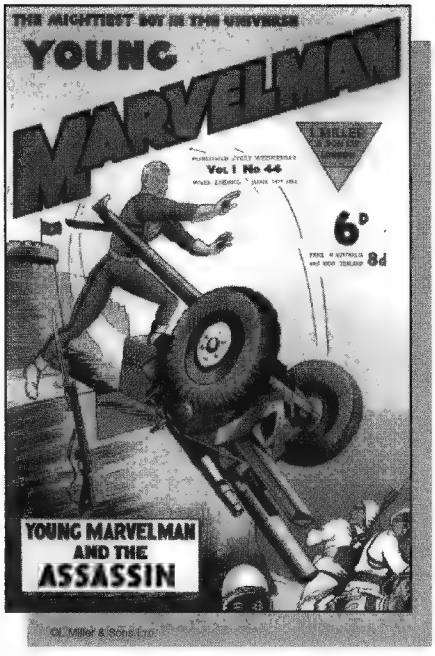
Avenues of appeal were still open to Fawcett, but their outcome was painfully predictable. After the first court ruled for National's Immigrant from Krypton, Fawcett opted to settle out of court in late 1953. Fawcett agreed to cease publication of all Captain Marvel-related titles. It should be noted, however, that Fawcett's decision to give up the legal battle came when all of the company's superhero titles were reporting greatly diminished sales. Because of this, some have speculated that closing down their comic book line may not have been totally caused by legal pressures, but may have simply been the best business solution.

Between April and November 1953, the comic books giving home to the Marvel Universe: *Master Comics, Captain Marvel Jr., Whiz Comics,* and *Captain Marvel Adventures* all breathed their last. Finally, Fawcett's last title and bastion of super heroes, *The Marvel Family*, fell in January 1954. Some of Fawcett's other comic books continued under the Charlton publishing banner, but Fawcett was out of the comic book business.

Meanwhile, on the other side of the Atlantic...

In England, a "backwater" of the comic book market, L. Miller & Sons, Limited, holder of the British license to reprint Fawcett's comics, viewed a dismal future. Len Miller actually began reprinting Fawcett's material perhaps as early as 1942. At various times the Miller line of reprints included monthly versions of *Hopalong Cassidy, Tex Ritter, Rocky Lane, Lash Larue Western, Gabby Hayes Western, Tom Mix, Nyoka the Jungle Girl, Captain Midnight, Spysmasher, Fawcett's Funny Animals, Captain Video, and Don Winslow of the Navy*... as well as *Master Comics, Captain Marvel, Captain Marvel Jr., Marvel Family, Whiz Comics*, and the only title that seems to have been unique to Britain, *Family Favourites Comic Weekly*. There were, no doubt, other reprint titles as well. These comics, black and white reprints with color covers, were of varied size, quality, and length.

As the popularity of superhero comics



declined in America after World War II, their English counterparts sold briskly. On August 19, 1953, Miller and Son launched weekly versions of *Captain Marvel* and *Captain Marvel Jr.* with glossy color covers and 32-page black and white interiors. Their success was immediate; the titles rapidly became Miller's best sellers demanding a whopping 256 pages of material monthly.

L. Miller and Son, Ltd.'s future seemed bright until news of Fawcett's capitulation reached England in about November 1953. With their fortunes tied to comic titles soon to be forced out of existence, the company may have faced financial calamity... their best-selling comics seemed to be doomed.

Splendid "chaps" to replace them.

Len Miller determined the Marvel Family's demise would not affect sales of his comics, especially that far from the scrutiny of National's lawyers. Miller needed heroes like Captain Marvel and Captain Marvel Jr. to sustain reader interest but with enough difference to prevent legal action. To accomplish this goal he enlisted the aid of writer/artist Mick Anglo and his Gower Street Studios to produce over 250 pages of comic story every month.

The "Club Page" in both of Miller's "Marvel" titles carried the shocking announcement of the imminent retirement of their respective lead characters in issue #19, December 23, 1953. Billy Batson and Freddy Freeman both wanted to live normal lives, "like any other boy or girl," so they were giving their powers back to old Shazam. However, the editor had found splendid "chaps" to replace them, Marvelman and Marvelman Jr.

"What, another member of the Marvel Family!," exclaimed Captain Marvel Jr. from his Club Page. Oh yes, that was exactly what Miller and Anglo had in mind. The next four issues of both "Marvel" titles continued to build toward the replacement of their main characters. Marvelman Jr., however, did not survive. Replaced by Young Marvelman, Marvelman Jr. did not appear again until 1963.

Readers learned that their memberships in either the Captain Marvel or the Captain Marvel

ABOVE LEFT:
Young Marvelman #44 (June 19, 1954) The mightiest boy in action.

BELOW:
Captain Marvel Jr. #24 (January 27, 1954) Back cover ad.

A MARVELMAN BIBLIOGRAPHY

Both Sides of the Atlantic

PART I - British Comics

Captain Marvel (Becomes Marvelman)
(L. Miller and Son, Ltd.) No. 1, August 19, 1953 through No. 24, January 27, 1954. A weekly 32 page (including covers) black and white comic book with semi-glossy color cover. Reprints of American comic stories.

No. 19 - Captain Marvel Club page announces the imminent retirement of Captain Marvel and his replacement by Marvelman. First mention of Marvelman. December 23, 1953.

No. 20 - Editor's letter echoes the announcement made in the previous issue, December 30, 1953.

No. 24 - Title changed to *The Marvelman Captain Marvel*. Both editorial and club pages refer to the next issue when Marvelman would take over the title. Full-page back cover advertisement for the *Marvelman* comic, January 27, 1954.

Captain Marvel Annual
(L. Miller and Son, Ltd.) 1953, soft cover. One annual issue. Some full-color pages.

Captain Marvel Colouring Book
(L. Miller and Son, Ltd.) 1948, soft cover. One issue.

Captain Marvel Painting Book
(L. Miller and Son, Ltd.) 1953. Color covers, oversized panels to color or paint.

Captain Marvel Jr.
(Becomes Young Marvelman)
(L. Miller and Son, Ltd.) No. 1, August 19, 1953 through No. 24, January 27, 1954. A weekly 32 page (including covers) black and white comic book with semi-glossy color cover. Reprints of American comic stories.

No. 19 - Captain Marvel Jr. Club page announces the imminent retirement of Captain Marvel and his replacement by Marvelman Jr. First mention of Marvelman Jr. (later changed to *Young Marvelman*). December 23, 1953.

No. 20 - Editor's letter echoes the announcement made in the previous issue, December 30, 1953.

No. 24 - Title changed to *The Young Marvelman Captain Marvel Jr.* Both editorial and club pages refer to the next issue when Young Marvelman would take over the title. Full-page back cover advertisement for the *Young Marvelman* comic, January 27, 1954.

Captain Marvel Jr. Annual
(L. Miller and Son, Ltd.) 1953, soft cover. One annual issue. Some full-color pages.

Captain Miracle
(Invincible Captain Miracle, #6)
(Mick Anglo, Gower Street Studio, Ltd.?) No. 1, October 1960 through No. 9, June 1961. Re-lettered Marvelman reprints.

Marvelman (Formerly Captain Marvel)
(L. Miller and Son, Ltd.) No. 25, February 3rd, 1954 through No. 370, February, 1963. A 32 page (including covers) black and white comic book with semi-glossy color cover. Weekly No. 25 through 335, monthly No. 336 through 370. (monthly issues reportedly reprints)

No. 25 Origin and first appearance Marvelman, Feb. 3, 1954.

No. 101 Introduction Mid Marvelman., July 20, 1955.

Marvelman Annual
(L. Miller and Son, Ltd.) 1954 through 1961, 1963. Nine, mostly annual issues. Some full-color pages. 1954 through 56 soft cover. 1957 through 60 hard cover. 1961 card covers (spiral bound?). Only appearance of Marvelman with cape/features of Captain Marvel. 1963 hard covers, spiral bound?

Marvelman Family
(L. Miller and Son, Ltd.) No. 1, October 1956 through No. 50, November 1959. A 32 page (including covers) black and white monthly comic book with semi-glossy color cover.

Marvelman Family Annual
(L. Miller and Son, Ltd.) 1963, soft cover? One annual issue. Some full-color pages.

Marvelman Jr. Annua
(Formerly Young Marvelman Annual)
(L. Miller and Son, Ltd.) 1963, soft cover? One annual issue. Some full-color pages. Second mention of Marvelman Jr. as a character. See *Captain Marvel Jr.* #19 for first mention.

Marvelman Magic
(L. Miller and Son, Ltd.) No numbers. During the mid -1950s probably three *Marvelman Magic* paint books were produced.

Marvelman Special (One shot)
(Quality Magazines, Ltd.) No. 1, 1984. Magazine sized, reprints 1950s and1960s British Marvelman stories. First/only modern Marvelman solo title as *Marvelman*.

Miracleman (Eclipse Comics)
No. 1, August 1985. British edition of the American title. Identical to U.S. version except for a full page advertisement for Quality Comics.

Warrior
(Quality Magazines, Ltd.) No. 1, March 1982 through No. 26, February 1985. Magazine sized black and white anthology title with color covers.

No. 1 - First modern appearance

continued on page 70

Jr. Clubs would automatically be transferred to Marvelman or Young Marvelman, respectively. The official date of transfer was to be January 31, 1954. Interestingly, this date corresponds roughly to the cover date of the last issue of *Marvel Family* in the United States.

British issue #24, January 27, 1954, of both *Captain Marvel* and *Captain Marvel Jr.* carried subtle title changes, teasing readers with what was to come. The former title became *The Marvelman, Captain Marvel* and the latter, *The Young Marvelman, Captain Marvel, Jr.*. The back covers of both comics carried full-page advertisements reminding readers, "Don't forget– the *(Young) Marvelman Adventures* start NEXT WEEK... order your copy NOW!" By issue #25, February 3, 1954, the comics were simply titled *Marvelman* and *Young Marvelman.*

Modifications made by Mick Anglo changed the characters little. Capes disappeared, logos and hair color changed, secret identities shifted, but, basically, the character's powers, and origins remained the same.

The New Guys

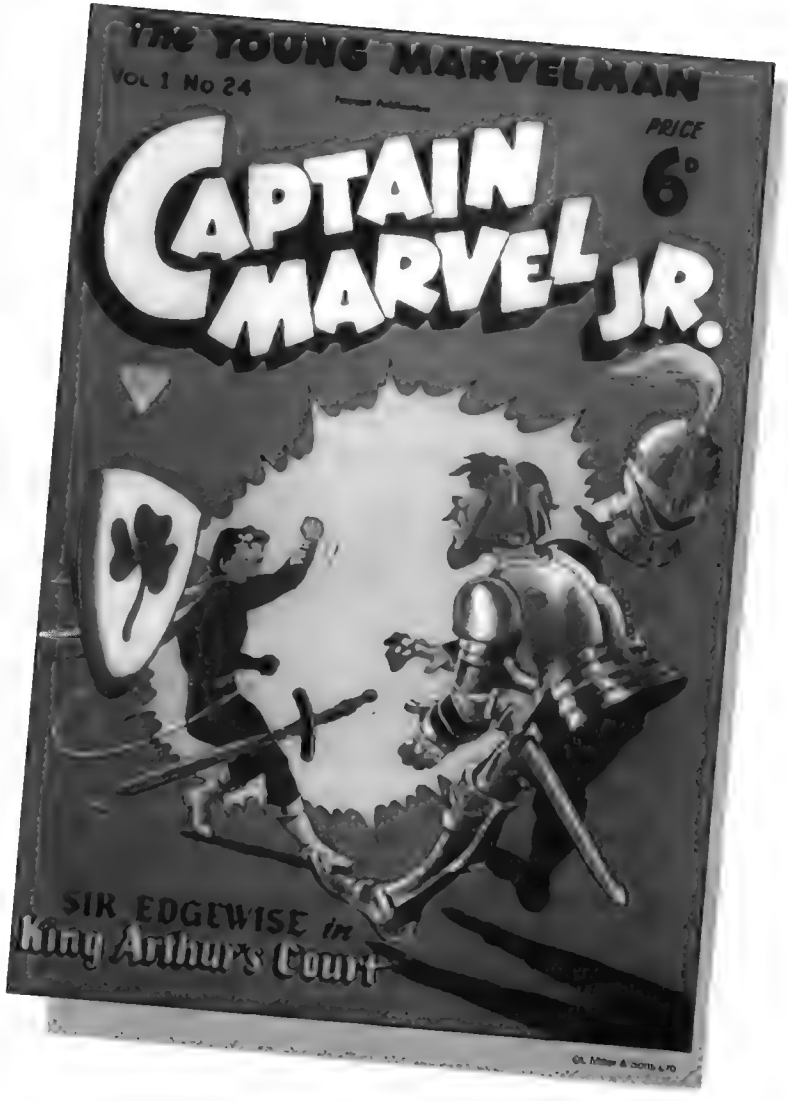
Blond Marvelman, secretly Micky Moran, newspaper copy boy for the Daily Bugle, wore dark blue with red boots and gloves. He sported a red belt and collar, both with yellow circles, and on his chest was a red circle around two yellow "M"s. Marvelman's powers, (given to him by mysterious "Astro-physicist" Guntag Barghelt who controlled the "key harmonic" of the universe) were the same as Captain Marvel's. On the verge of death, Guntag treated Mickey in a special machine and entrusted him with the key word "KIMOTA" (atomic misspelled backwards) because he was "completely honest, studious, and of such integrity that he would only use it for the powers of good."

Young Marvelman, secretly Dicky Dauntless, delivery boy for Transatlantic Messenger Service, also blond, wore a red costume, yellow boots and gloves, blue belt and collar with yellow circles, and on his chest, a dark blue circle around a yellow "YM". Presumably, the ghost of Guntag Barghelt gave control of the "key harmonic" to Young Marvelman to be triggered by the name of his hero, Marvelman.

A third title, monthly *Marvelman Family* starring Kid Marvelman, was added to the Miller line in October 1956. Kid Marvelman departed most radically from his predecessor, Mary Marvel. Mary Batson was replaced by Johnny Bates, a dark-haired nine-year-old boy. *Marvelman Family* enjoyed lesser success and was canceled with issue #30 in November 1959.

Dr. Sivana, Captain Marvel's evil

BELOW:
Captain Marvel Jr. #24 (Jan 27, 1954; British ed.) Hinting at things to come, the last issue of the title is the only one that says "The Young Marvelman" above the title.



MARVELMAN BIBLIOGRAPHY

continued from page 68

Marvelman, March 1982

No. 1 -18, 20, 21 - Marvelman or related stories.

No. 2 - Marvelman cover.

No. 4 - Marvelman cover.

No. 7 - Marvelman cover.

No. 12 - Young Marvelman story, cover cameo.

No. 16 - Marvelman cover.

No. 17 - Marvelman Family story.

No. 21 - Last original Marvelman story in England, left unconcluded.

Young Marvelman
(Formerly Captain Marvel, Jr.)

(L. Miller and Son, Ltd.) No. 25, February 5th, 1954 through No. 370, February, 1963. A 32 page (including covers) black and white comic book with semi-glossy color cover. Weekly No. 25 through 335, monthly No. 336 through 370 (monthly issues reportedly reprints).

No. 25 (1) - origin and first appearance Young Marvelman, Feb. 5, 1954.

No. 37 (13) - first Marvelman/Young Marvelman team up, April 21, 1954.

No. 42 (18) - Adolf Hitler appearance, June 5, 1954.

No. 100 (. 6) - Gargunza and Young Gargunza team up, July 16, 1955.

Young Marvelman Annual
(Becomes Marvelman Jr. Annual)

(L. Miller and Son, Ltd.) 1954 through1961. Eight annual issues. Some full-color pages.

1954, 1955 - soft cover.

1956 - hard cover?

1957 through 1960 - hard cover.

1961 - hard covers. Spiral bound? Only appearance of Young Marvelman with Captain Marvel Jr.'s cape.

Young Marvelman Magic

(L. Miller and Son, Ltd.) No numbers. During the mid-1950s there were probably three *Marvelman Magic* (annual) books produced by L. Miller and Son. Two of these were entitled "Young Marvelman Magic the Reindeer".

Young Marvelman Magic In Space

PART II - American Comics

Miracleman

(Eclipse Comics) #1, August 1985 through #15, November 1988; #16, December 1989 through #23, June 1992; #24, 1994 to the present?

No. 1 - first American appearance Marvelman as Miracleman, August 1985. Reprints from British *Warrior* magazine and one 1950s *Marvelman Family* story slightly altered as a framing device. This initial story was also reprinted in the British *Marvelman Special* #1.

Miracleman 2D (One shot)

(Eclipse Comics) #1, December 1985. Reprints British Marvelman Special numbered, and limited to 1(#) copies.

Miracleman 3D (One shot)

(Eclipse Comics) #1, December 1985. Reprints British *Marvelman* Special processed for 3D.

Miracleman Apocrypha

(Eclipse Comics) #1, November 1991 through #3, March 1992.

Miracleman Apocrypha: Graphic Album

Miracleman Family

(Eclipse Comics) #2, May 1988 through #2, September 1988. British 1950s-60s Marvelman stories reprinted in color.

Miracleman Graphic Albums

(Eclipse Books) #1, 1988 through #4, 1992. Collected British and American Marvelman/Miracleman stories reprinted.

Book One: A Dream of Flying

Book Two: The Red King Syndrome

Book Three: Olympus

Book Four: The Golden Age

ORIGIN OF MARVELMAN

continued from page 69

nemesis, became Dr. Gargunza for Marvelman. Sivana Jr. was Young Gargunza, the elder villain's nephew. Both characters appeared many times during *Marvelman* and *Young Marvelman*'s ten-year run. Both heroes fought occasional Nazis (including Hitler himself), plentiful communists (often East Germans), and a host of normal criminals as well as villains from history and mythology.

Backup features were common in both titles. Among them were the long running features "Billy Brig and the Pirates" and "Johnny Galaxia" (a Spanish reprint) in *Young Marvelman*, "Davy Crockett" in *Marvelman*, and "Captain Zip Morgan of the Space Patrol" in both. Others included "Flip & Flop," "Long & Shorty," "Space Pilot," "Young Joey," "Friendly Soul," and "Terry O'Rorke." War stories also appeared in both titles beginning in about 1959.

Miller's line began to increase again by the late-1950s. Titles like *Spellbound, Mystic, War Comics, Battleground, the Phantom, Mandrake the Magician,* and *Popeye* were added. The company also distributed the Harvey line of comics in England. Both Marvelman titles enjoyed healthy runs, both ending with issue #370 in February, 1963 as a result of increased U.S. competition.

In 1982, Quality Comics revived Marvelman in the pages of *Warrior* in an acclaimed series penned by Alan Moore. Moore's genius lent itself well to the task. His treatment of the powerful character's "silly" Golden Age roots revealed them to be a government experiment in super power and mind control. Unfortunately, after 21 issues, pressure from Marvel Comics succeeded where National's victory over Fawcett failed and *Warrior* dropped Marvelman. In 1985, Quality exported Marvelman to the United States as Miracleman and this run from Eclipse Comics periodically continues with new material. ■

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That Harvey **Hot Stuff** *stuff is way cool!*

Hot Stuff may like fire & brimstone, but he's the coolest devil around!

By Mark Arnold

The interesting thing about Harvey Comics is that they take characters that would traditionally frighten little children and make the characters harmless. It is normal for a small child to be afraid of ghosts, witches, and devils, but Harvey Comics' monsters were always friendly at best and only mischievous at worst.

Hot Stuff, the Little Devil, is one of these characters. Many of us heard, at an early age, of heaven and hell and angels and devils. Going to Hell and meeting the Devil is a common childhood nightmare. Harvey set out to assuage these fears, spurred by the success they'd had with Casper the Ghost and Wendy the Witch.

The first appearance of Hot Stuff was in *Hot Stuff* #1 (October, 1957). This issue is fairly difficult to locate and is a bargain if found in high-grade at "Guide" ($165 in NM). Hot Stuff burns through the cover of the book above the legend- "I'm Hot Stuff...Who are You?" Harvey seemed confident with the character, evidenced by the fact that there was no "preview" of Hot Stuff as a back-up in another title or "try out" as a "one-shot" in the Harvey Hits series.

Hot Stuff is unique in the Harvey universe in that he seldom crosses over into the other characters' series. I can only remember two team-ups, one with Casper and one with Spooky (the Tuff Little Ghost). Generally, he remains in his own world filled with ogres, gnomes, fairies, and other devils.

The supporting character for all the Hot Stuff titles was always Stumbo the Giant. As is most easily seen in the Harvey Hits listings, the Overstreet Guide puts a higher price on Stumbo issues, hinting that perhaps they are scarcer or in higher demand than other Harvey titles. Stumbo's only solo title, Stumbo Tinytown, also commands a higher value, but part of this may be that all issues in this series are squarebound. Strangely enough, although they have appeared in the same books since *Hot Stuff* #2, there has never been a Stumbo and Hot Stuff team-up.

Howard Post and Warren Kremer were the principle artists behind the Hot Stuff material. Post's wild and inventive humor was the mainstay of both the *Little Devil* and *Spooky* titles for many years. Kremer drew his share of Hot Stuff stories, but his main contribution was illustrating all of the Stumbo stories over the years. He also drew the majority of the Hot Stuff covers.

As is usual for 1950s and 1960s Harvey titles, Hot Stuff had his share of spin-off titles. *Hot Stuff Sizzlers* was first issued in August1960, then *Devil Kids Starring Hot Stuff* began in 1962. A fourth title, *Hot Stuff Hottest Devil*, was promoted but never issued. Finally, *Hot Stuff*

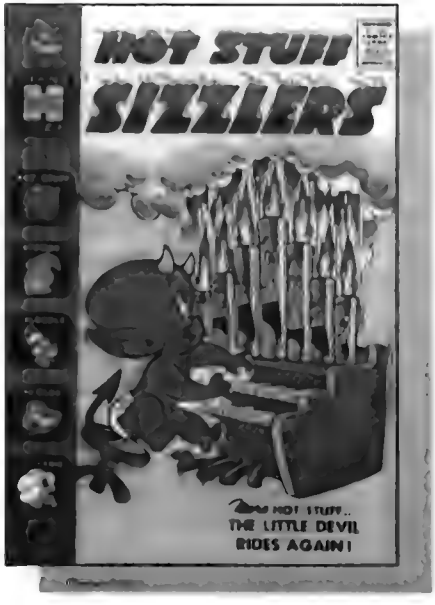
Creepy Caves, made its debut in 1974. All were eventually canceled when Harvey suspended all of its publications in 1982. There have been some recent Hot Stuff appearances with Harvey's revival, and these will be discussed in detail in another article.

Hot Stuff has kept a low profile through the years, compared to most Harvey characters: he has never appeared in an animated film, nor has he appeared on a great deal of merchandise. A sort of "cult mystique" surrounds the character in the collecting community. In the early days of fandom one had to have a pretty tough skin to walk into a con dominated by superheroe aficionados and ask for *Hot Stuff*. In contrast to the early rejection of Harvey titles by early collectors, his "satanic connections" have always made him popular with the counter-culture, however innocent these devilish gags have been.

On a final note, there have been a number of excellent Hot Stuff stories... one particular "standout favorite" of mine is "Fire When Ready". In it, everyone tries to use Hot Stuff's heat and light powers for their own profit. At first Hot Stuff is tolerant, but soon their selfishness really makes his temper flare.

Hot Stuff may like fire and brimstone, but he's the coolest devil around! ■

Mark Arnold is the editor and publisher of "The Harveyville Fun Times!", a fanzine devoted to Harvey Comics. He has been collecting comics since 1976 and contributed Harvey data to the 1992 and 1993 editions of the Overstreet Comic Book Price Guide.



UPPER RIGHT: Hot Stuff, The Little Devil #3 (Feb 1958).

ABOVE: Hot Stuff, The Little Devil #13 (Jul 1959).

RIGHT: Hot Stuff Sizzlers Vol. 1/#1 (Aug 1960).

The preclusion of thought and word balloons is one of the things that makes hot stuff covers so appealing. These rare high grade examples are from the Harvey Warehouse collection and are shown here courtesy the Michael A. Naiman collection.

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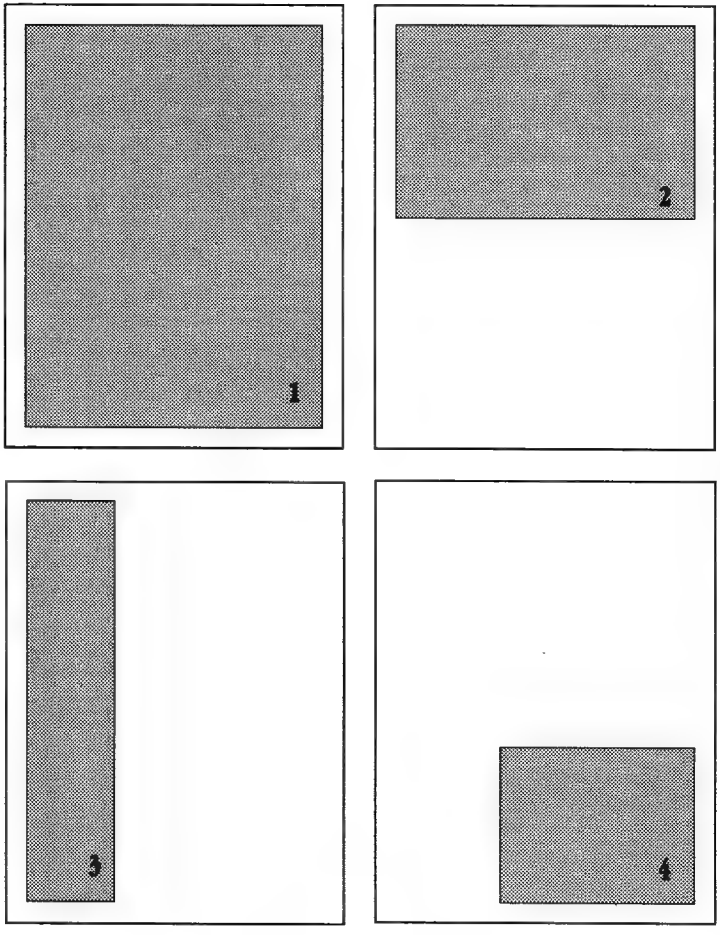

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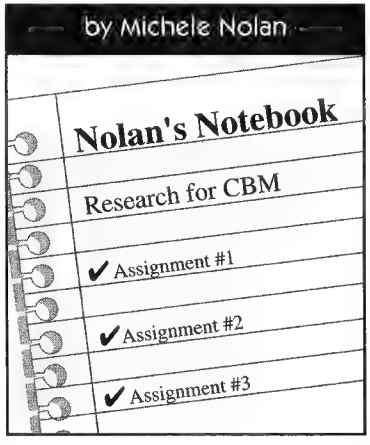
King of the Wild Comics Frontier

Date line 1950s... and the quote heard 'round the world was "Be sure you're right — then go ahead." This motto, although appropriate for Disney's Davy Crockett, certainly did not apply to comic book publishers four decades ago. During the puzzling months after the creation of the Comics Code Authority late in 1954, most publishers were faced with one of the most tumultuous periods in the history of the industry!

Even so, no fewer than seven publishers at once took the never-to-be forgotten advice of Davy Crockett, creating a publishing quirk unique in the annals of comics. If you were a grade-school student some 40 years ago, you may not remember "Be sure you're right — then go ahead." But you surely will recall The King of the Wild Frontier and the clamor for coonskin caps that millions of American children implored their parents to buy! Davy Crockett was, indeed, the Power Ranger of his day.



Since the distribution of comic books was, at best, a hit or miss proposition during the 1950s (more than two decades before the beginnings of the direct market), many baby boomers did not get the chance to buy all of the Davy Crockett comic books at their local newsstand... even those who were "smitten" by the saga and were specifically looking for them.

Chances are that most remember only the five books published by Dell in 1955 and 1956, with their photo covers of Fess Parker in all his gritty and/or grinning glory as Disney's version of the legendary Indian fighter.

The TV Disney episodes popularized the character and his theme song, the "Ballad of Davy Crockett". It was so popular in fact that the song spent 14 weeks atop the Hit Parade.

But Disney was far from the only purveyor of "Crockettabilia." How do you copyright an historical legend? Well you can't... and as Disney made the character more and more popular, almost all of the publishers that survived the "purge of the comics code" quickly began to claim their own piece of action.

Amazingly most of these follow-on publishers waited awhile before jumping on the "coonskin bandwagon". Even Dell Comics didn't take advantage of "Crockett mania" right away... primarily because nobody suspected the impact it made on the children of America or that the highly fictionalized adventures of Crockett would become the hottest children's fad of the 1950s. (As an aside, it should be noted that some historians have even suggested that Davy Crockett was the hottest fad of all time!)

Some of the lag time can also be attributed to character licensing and merchandising. No doubt it took some time after Davy's debut on television's "Disneyland" to produce all those coonskin caps, lunch buckets, toys, trading cards... and comic books.

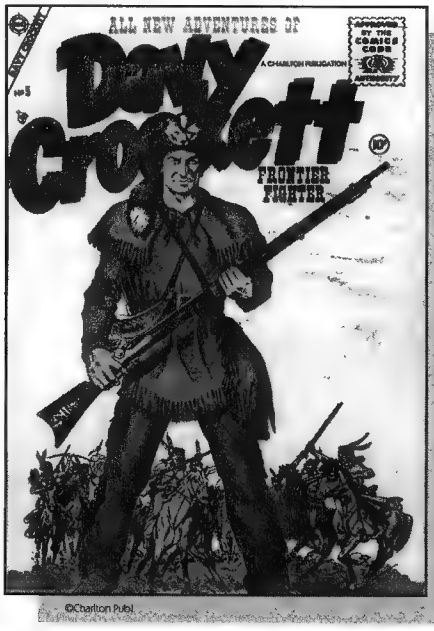
The Fess Parker version of Davy Crockett (considered the definitive version of the character) debuted in a "Disneyland" episode broadcast December 15, 1954– when the variety show was two months old and just beginning to captivate the families of the nation. The Disneyland theme park in Anaheim California was still under construction. The first episode, entitled "Davy Crockett, Indian Fighter," was followed by "Davy Crockett Goes to Congress" on January 26, 1955 and "Davy Crockett at the Alamo" on February 23, 1955. As seemingly every youngster in America lamented on February 24, 1955, Davy was supposedly the last man to fall to Santa Ana's legions, going down swinging his rifle at Mexican soldiers as the show faded out. We young viewers had to confirm his death in our history books, because Disney refused to show Davy actually dying at the Alamo! Many a family around the country was launched into an argument over his death... children simply refused (en masse) to accept it!

"We had no idea what was going to happen to 'Crockett'. Why, by the time the first show finally got on the air, we were already shooting the third one and calmly killing Davy off at the Alamo," Walt Disney is quoted in Leonard Maltin's "The Disney Films" (1973): "It became one of the biggest overnight hits in TV history, and there we were with just three films and a dead hero."

And there also was Western Printing... with potentially one of the best-selling comic book properties of the year for Dell Comics. But how do you take advantage of a dead hero? It was an easy (albeit short-lived) feat in both celluloid and comic books. Disney spliced the three television episodes and released them as a summer-vacation film entitled "Davy Crockett, King of the Wild Frontier" in June, 1955 (now available on video). By this time, Dell already had two Crockett comic books on the stands — *Four Color* #631 (dated May 1955), entitled "Davy Crockett Indian Fighter" and *Four Color* #639 (July 1955) entitled "Davy Crockett at the Alamo". To take advantage of the theatrical version, Dell also published a 25-cent giant comic (or Dell "Annual") dated September 1955, with all original material.

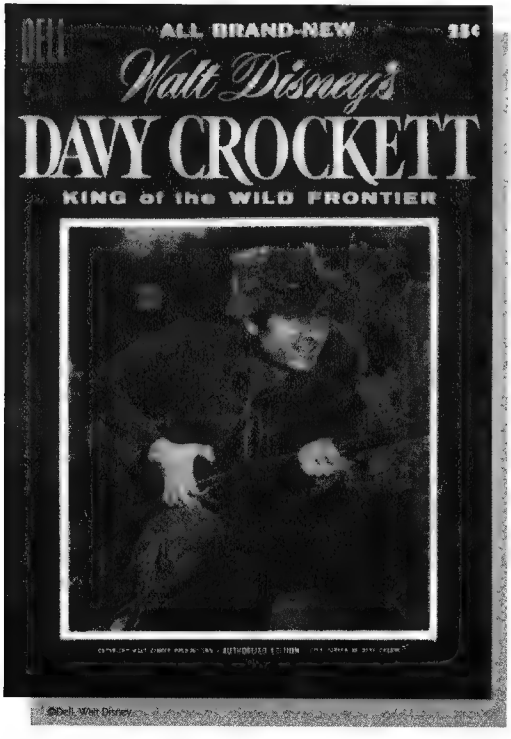
The Crockett fad continued unabated throughout the summer of '55, but Davy was destined to appear on only two more original episodes of "Disneyland," both under a "Legends of Davy Crockett" umbrella. "Davy Crockett's Keelboat Race" was first aired on November 16,1955, and "Davy Crockett and the River Pirates" followed on December 14, 1955 — almost a year to the day after the series debuted.

For these two episodes Western Printing was more than ready. Dell



RIGHT
Charlton's Davy Crockett Frontier Fighter #5.

BELOW
Walt Disney's Davy Crockett King of the Wild Frontier (no number), a Dell Giant.



released comic book versions (*Four Color* #664 and 671) that were dated the same months. Disney spliced those last two episodes and released them under the "River Pirates" title (remember Mike Fink, King of the River?) in July 1956, again taking advantage of the summer-vacation audience.

The *Gerber Photo-Journal* assigns scarcity indexes of 5 (meaning 200 to 1,000 copies in existence) to the first Crockett Four Color issue and the giant issue, and a 4 (average scarcity, meaning 1,000 to 2,000 exist) to the other three issues. They're great books, but they're not particularly scarce except in high grade.

I've often wondered if any of these *Four Color* issues were ever reprinted in their original form (so as to make the reprints indistinguishable from the originals) during the 1955-56 period. Disney repeated the first three shows in September 1959 and the last two shows in October 1960, but Dell did not reissue any of the Crockett comics. Gold Key published reprints dated December 1963 and November 1969, but it is unclear whether these were directly connected with re-releases of the films or not.

Dell was just the beginning of Crockett's comic career, however. In 1955, when publishers were flailing about, trying to decide what would successfully replace crime and horror comics, Davy proved to be the perfect, wholesome, code-approved hero… replete with the Disney stamp of approval. Seldom, if ever, have there been so many knock-offs of a character in such a short period.

In theory, at least, if you were looking at the comics at a newsstand on a given day in October or November of 1955, you could find Crockett comics (or at least comics led by the Crockett character) issued by seven different companies! Perhaps more companies have published religious characters and the like during comic book history, but no other character ever has appeared simultaneously from seven companies.

Not surprisingly DC took full advantage, coming out with no fewer than three comics that made the most of Davy's financial muscle. He began an eight-issue run in *Frontier Fighters* # 1 (September/October 1955) which means that comic hit the stands in late June or early July in order to take full advantage of the first theatrical film release. *It's Game Time* #1, also dated September/October 1955, featured eight pages of Crockett puzzles but was his only appearance in that rare four-issue run. "Young Davy Crockett" made his only appearances in single stories in Tomahawk #35 and # 36, dated September and November 1955.

Surprisingly, Charlton apparently beat DC to the Crockett punch, with the first issue of its own title dated August 1955. Charlton comics were often distributed so erratically, however, that it's difficult to say whether the DC or Charlton versions were the first to appear after Dell. Davy also began a six-issue run as the lead feature in Charlton's *Wild Frontier*, with #1 dated

October 1955. Davy was eventually displaced by Cheyenne Kid as the lead feature in the last issue (#7 April 1957); and the title changed to *Cheyenne Kid* with issue #8.

Four other companies followed late in 1955 and early in 1956, but Davy appeared only briefly for each of them. A Simon & Kirby version was featured in Harvey's *Western Tales* #31 (October 1955) and #32 (January-March 1956). Ace got into the act with Crockett stories in the only two issues of *Heroes Of The Wild Frontier* (#27, January 1956 and #2, April 1956). Avon, which published a one-shot Davy Crockett comic in 1951, published one issue of *Fighting Davy Crockett* # 9 (dated October/November 1955). Finally, the Gilberton Company, publisher of *Classics Illustrated*, cashed in with original Crockett material in #129, dated November 1955 and illustrated by the under-appreciated Lou Cameron.

The most intriguing of all the Crockett knock-offs, though, was by yet another company. The American Comics Group (ACG) published "The Davy Crockett Mystery" in *Forbidden Worlds* #39 (December 1955) with an ad for a Davy Crockett tent strategically placed in the middle of this 12-page fantasy. In this little epic, Davy does not die at the Alamo but instead finds a Fountain of Youth and survives to serve gallantly in our nation's wars until finally meeting a hero's death during World War II. In the finale, his body fades into that of an ancient man before the disbelieving eyes of his GI comrades. This story probably was written by Richard Hughes, who wrote the vast majority of ACG's fables-with-a-twist.

Even the companies that didn't produce Crockett comics took advantage of the fad with cookie-cutter versions of Daniel Boone (a frontier fighter whom Parker himself used to revive his television career during 1964-70). Not only did Boone appear along with Crockett in *Frontier Fighters*, *Wild Frontier*, and *Heroes of the Wild Frontier*, but four Boone titles appeared simultaneously with Crockett titles — Quality's *Exploits of Daniel Boone* (#1-6, 1955-56), DC's *Legends Of Daniel Boone* (#1-8, 1955-57), Charlton's *Frontier Scout Daniel Boone* (#10-13, 1956) and Magazine Enterprises' *Daniel Boone* (#1-8, 1955-57). Charlton went one better and also issued a title devoted to another defender of the Alamo, Jim Bowie (#16-19, 1956-57). The *Overstreet Price Guide* lists a *Jim Bowie* #15, but I doubt that it exists, having searched in vain for proof of its existence for more than two decades.

Ironically, the company known best for knockoffs, Timely/Marvel/Atlas, did not produce a Crockett comic. Instead, Atlas produced *Billy Buckskin* #1-3 in 1955-56... the imitation being rather obvious.

Finally, it should be noted that the only significant publisher of comics in 1955-56 that didn't produce a buckskin hero was Archie Comics. Perhaps the Crockett fad was reflected in an Archie story or two (it was common for the publisher to poke fun at popular culture) but no titles or serious stories were published by the folks down at Pop's Choclit Shoppe. ■

Michele Nolan is a nationally recognized collector and researcher of comic books from '40s through the '60s. She has one of the most extensive collections of 1950s comic books in the U.S. and has contributed volumes of data to the Overstreet Price Guide.

CBM Checklist
Davy Crockett Comics

DELL
- ☐ Four Color #631
- ☐ Four Color #639
- ☐ Four Color #664
- ☐ Four Color #671
- ☐ Davy Crockett Dell Giant

CHARLTON
- ☐ Davy Crockett, Frontier Fighter #1
- ☐ Davy Crockett, Frontier Fighter #2
- ☐ Davy Crockett, Frontier Fighter #3
- ☐ Davy Crockett, Frontier Fighter #4
- ☐ Davy Crockett, Frontier Fighter #5
- ☐ Davy Crockett, Frontier Fighter #6
- ☐ Davy Crockett, Frontier Fighter #7
- ☐ Davy Crockett, Frontier Fighter #8
- ☐ Wild Frontier #1
- ☐ Wild Frontier #2
- ☐ Wild Frontier #3
- ☐ Wild Frontier #4
- ☐ Wild Frontier #5
- ☐ Wild Frontier #6
- ☐ Wild Frontier #7

DC
- ☐ Frontier Fighters #1
- ☐ Frontier Fighters #2
- ☐ Frontier Fighters #3
- ☐ Frontier Fighters #4
- ☐ Frontier Fighters #5
- ☐ Frontier Fighters #6
- ☐ Frontier Fighters #7
- ☐ Frontier Fighters #8
- ☐ It's Game Time #1
- ☐ Tomahawk #35
- ☐ Tomahawk #36

HARVEY
- ☐ Western Tales #31
- ☐ Western Tales #32

AVON
- ☐ Fighting Davy Crockett #9

ACE
- ☐ Heroes Of The Wild Frontier #27 (#1)
- ☐ Heroes Of The Wild Frontier #2

GILBERTON
- ☐ Classics Illustrated #129

ACG
- ☐ Forbidden Worlds #39

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UNSEEN GOLD *continued from page 63*

fantastic and rendered in the outstanding style of Cole's covers for *Contact* #12 and *Captain Flight* #11. After checking out those two awesome covers in the *Photo-Journal*, I was sold. I had to find a copy of *Captain Aero* #26. After some searching, I was extremely lucky and managed to acquire a low-grade copy. Wow! What a cover! Hidden from the public eye until now, I present to you one of the most beautiful and almost unknown L.B. Cole sci-fi covers.

Gerber ranks this book in his scarcity index as a #8, meaning that between 11 to 20 copies are estimated to exist. I saw a copy offered for public sale a couple of years ago and know of six copies that exist, of which five hailed from the same source. All six have been distributed into the hands of private collectors, all were GD to VG condition and sold at 2x-3x Guide. The Mile High copies of the L.B. Cole *Captain Aero* cover issues (#17, #21-#26) are all in the hands of one individual.

If any CBM readers owns a copy of *Captain Aero* #26, please let me know via this magazine (include condition). All information will be kept confidential and the results of our unofficial canvas will appear in future installments of this column. Thanks and see you in future issues of the *Comic Book Marketplace*! ■

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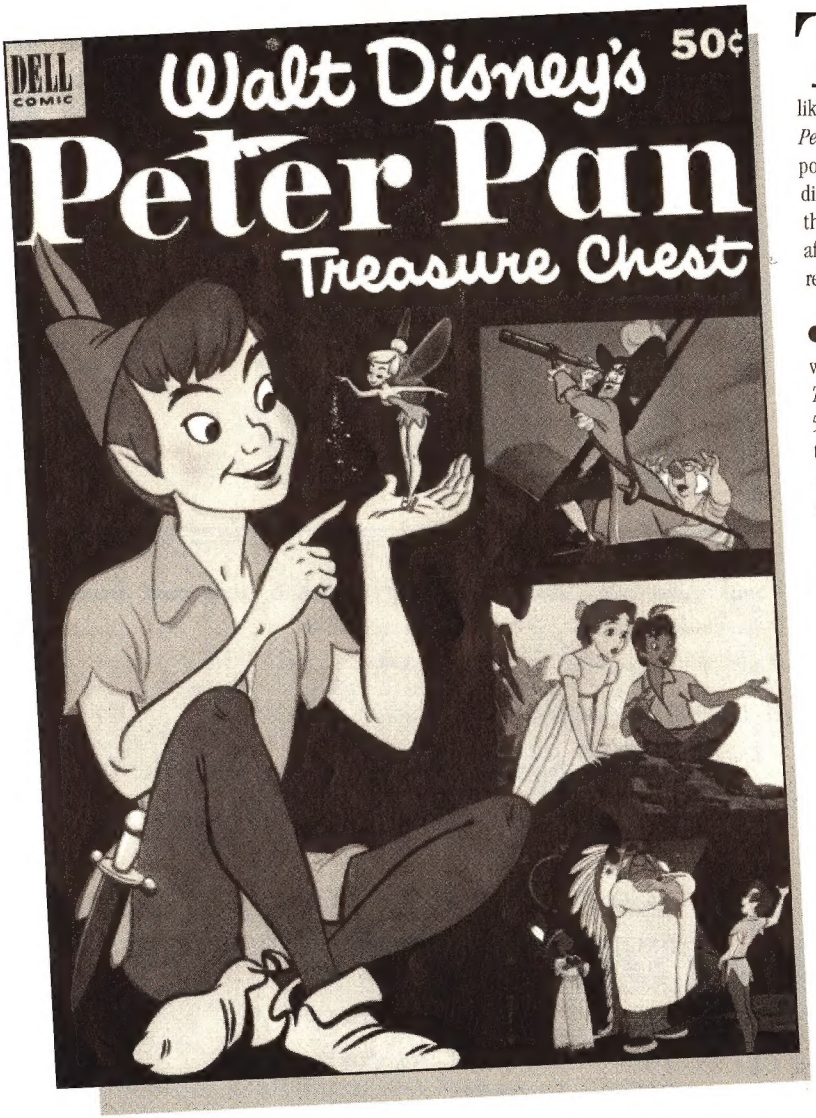

Submitted by
Gray W. Tracer

The legions of collectors who are constantly in pursuit of Dell Annuals will quickly tell you that what seems like the toughest one to find is *Walt Disney's Peter Pan Treasure Chest*! Many of us have pondered the elusive Dell Annual. During discussions which have attempted to answer this question my fellow Dell Annual aficionados have conjectured a few possible reasons.

- Unlike all the other Dell Annuals that were priced at 25¢ (a few later issues at 35¢), *Treasure Chest* was priced at a whopping 50¢! Back in 1952 25¢ was hard enough on the childhood budget... but 50¢ was an absolute allowance-buster! Hence, less were sold because less could afford it.

- *Treasure Chest* is also the thickest Dell Annual, weighing in with 212 pages– a lot more than the typical 80 or 100 pages of many square bound comics. And the thicker the book, the harder it is to store and preserve.

- Like the *Donald Duck Fun Books*, *Treasure Chest* is just filled with pages to color; "stand-ups", masks, puzzles, swords, eye patches, and pirate flags to cut out; back cover posters to hang on your wall; connect the dot pictures to complete; Tinker Bell stick flyers to assemble; and numerous other features guaranteed to seduce the young reader into defacing and dis-assembling this comic book giant. Bottom line... few survived!

Even though the "holy-grail" of Dell Annuals remains tough to find, the search for this beauty is well worth it. As for the price... Overstreet presently lists it at $65 (GD), $200 (FN), $650 (VF),with no NM copies known to exist. Two recorded sales of VG copies have already exceded $500, with demand and price on the rise! ■

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